



BACH  
WELL TEMPERED CLAVICHORD  
BK. 11 (ED. MORGAN)

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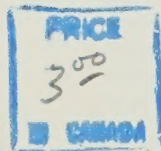
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# J.S. Bach

## Wohltemperirtes Clavier

THE FORTY-EIGHT  
PRELUDES & FUGUES.

PHRASED, FINGERED  
AND ANNOTATED BY  
*Orlando Morgan.*



BOOK II.

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# DAS WOHLTEMPERIRTE CLAVIER

## (Forty-eight Preludes and Fugues.)

### BOOK II.

THE twenty-four Preludes and Fugues comprising Book II are arranged in the same order of key-succession as those in Book I.

Completed in 1744, the second book—like the first—contains several numbers that belong to a period earlier than the rest of the work. The only known autographs of Book II are :—

- (1) the London autograph (No. 35021, British Museum) containing twenty-one Preludes and Fugues.
- (2) an additional autograph of the Prelude and Fugue in G major (No. 38068, British Museum).
- (3) an additional autograph of the Fugue in A $\flat$  major (No. P. 274, Prussian States Library—formerly the Royal Library—Berlin).

The London autograph formerly belonged to Clementi, the composer. At the sale of Clementi's effects it was bought by a Mr. Emmett, whose daughter sold it to Miss Eliza Wesley, by whom it was bequeathed to the British Museum in 1896. It is in very good condition, and contains all the Preludes and Fugues except Nos. 4, 5, 12. Number 9 was originally missing from Miss Wesley's copy, but it was purchased by the British Museum authorities, in October 1896, of Mrs. Clarissa Sarah Clarke, and added to the collection.

In the footnotes to the present edition there will be found full details of the differences between the autograph and the MSS., and also those between the autograph and the Bach-Gesellschaft edition. The list of these differences given in the Appendix to vol. xlv. of the Bach-Gesellschaft edition is very incomplete, and not always accurate. This is regrettable in such an excellent work.

After comparing the autograph with the copies made by Bach's pupils, and others, one is forced to the conclusion that the composer must have written two complete copies of Book II. Indeed, it is quite probable that he wrote three. The editor has examined manuscript copies of three different versions of several numbers belonging to Book II.

The autograph contains some of the readings given in a number of the earlier MSS. In certain places, such as bars 15-19, Prelude I, and bars 10-11, Prelude 6, Bach has crossed these out and written another version at the foot of the page. In other places he has erased the earlier versions, which can be distinguished at the points where the surface of the paper has been destroyed, and substituted new ones (see footnotes to bars 18 and 22, Prelude 6). From the evidence supplied by the autograph itself it is apparent that the London autograph was not the first MS. of Book II.

In the Bach-Gesellschaft edition (xiv. Preface) Kroll mentions an autograph of Book II that contains the following numbers :—Preludes and Fugues 3, 4, 5, 6, 12, 16, 19; Preludes 18, 21, 22, 23, and Fugue 17. After a careful examination of this MS. the editor feels that he cannot accept Kroll's view about its authenticity. At the first glance, one gets a clear impression that the handwriting is not that of Bach, and a closer inspection reveals details which confirm that impression. For instance, the naturals are unlike any of those in the autographs—vocal or instrumental—and the crotchet rests and the soprano clef differ from those generally made by Bach.

According to Spitta, the famous Bach historian, the Preludes and Fugues mentioned by Kroll are part of a MS. of Book II found by Fürstenau in the library of the King of Saxony, in 1876. The only missing numbers are the Prelude and Fugue in G major and the Fugue in B major. Spitta said that Kroll was mistaken in regarding the MS. as an autograph.

When Kroll and Bischoff prepared their editions of Book II the only verified autograph known to them was the Fugue in A $\flat$ , before mentioned. For the remainder of the work they had to rely on manuscript copies which differed considerably between themselves. In a great number of cases Bischoff's fine intuition enabled him to select from the copies those versions that were identical with the autograph—the existence of which, however, was unknown to him.

For the purposes of the present edition the editor has examined all the autographs of the "48"—with the exception of the Zürich autograph, which is in private hands at the time of writing—and also all the available MSS.


This has made it possible to decide definitely the authorship of a number of important versions, some of which were wrongly attributed to Bach, whilst others—actually composed by him—were ascribed to his pupils.

It is generally believed that the MSS. of Altnikol—Bach's son-in-law—contain all the latest readings, but a close examination of the London autograph clearly proves that in many cases the autograph version is later than Altnikol's (see footnotes to Prelude 6).

The editor desires to acknowledge the great courtesy of Dr. Altmann, Director of the Manuscript Music Section of the Prussian States Library, in granting him facilities for inspecting the Bach autographs and MSS. in the States Library and the Amalien Library.

In conclusion, he has again to thank Miss Jenny Hyman for her very generous help in reading the proofs.





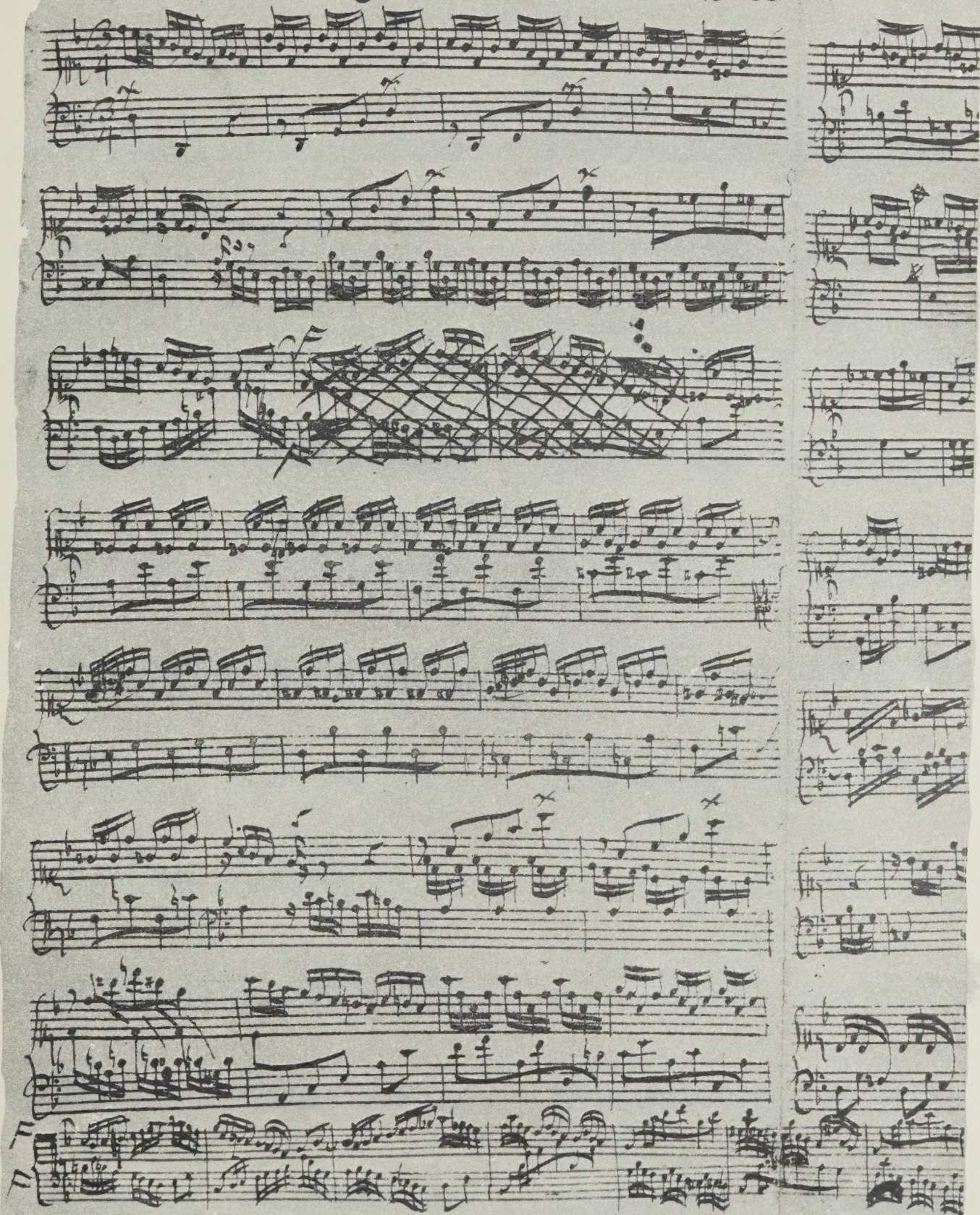
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Preludium

J. S. Bach



FAC-SIMILE OF BACH'S MS. OF THE PRELUDE IN D MINOR FROM BOOK II OF THE  
48 PRELUDES AND FUGUES. (See footnotes to Prelude 6, Book II).

*By courtesy of the British Museum Authorities.*



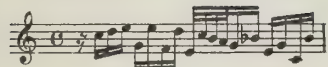




# BOOK II.

## Thematic Index.

PRELUDE I.



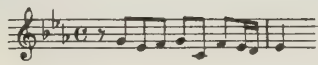
FUGUE I.



PRELUDE II.



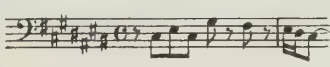
FUGUE II.



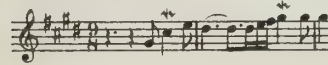
PRELUDE III.



FUGUE III.



PRELUDE IV.



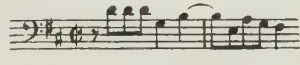
FUGUE IV.



PRELUDE V.



FUGUE V.



PRELUDE VI.



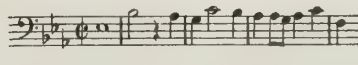
FUGUE VI.



PRELUDE VII.



FUGUE VII.



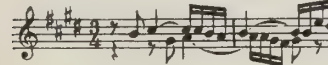
PRELUDE VIII.



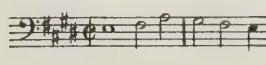
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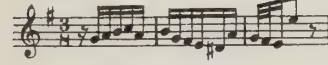
PRELUDE IX.



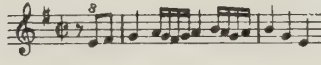
FUGUE IX.



PRELUDE X.



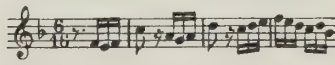
FUGUE X.



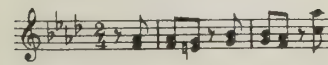
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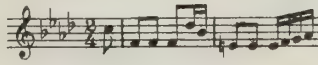
FUGUE XI.



PRELUDE XII.



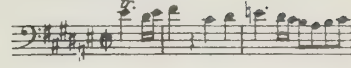
FUGUE XII.



PRELUDE XIII.



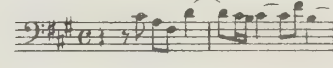
FUGUE XIII.



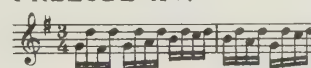
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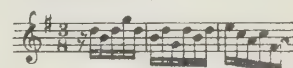
FUGUE XIV.



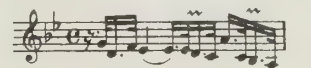
PRELUDE XV.



FUGUE XV.



PRELUDE XVI.



FUGUE XVI.



PRELUDE XVII.



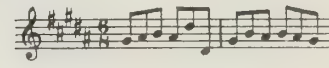
FUGUE XVII.



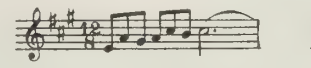
PRELUDE XVIII.



FUGUE XVIII.



PRELUDE XIX.



FUGUE XIX.



PRELUDE XX.



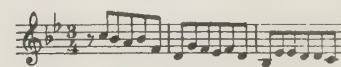
FUGUE XX.



PRELUDE XXI.



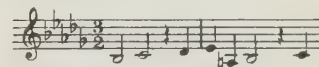
FUGUE XXI.



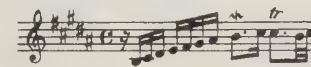
PRELUDE XXII.



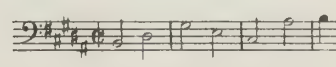
FUGUE XXII.



PRELUDE XXIII.



FUGUE XXIII.



PRELUDE XXIV.



FUGUE XXIV.









## SECOND BOOK.

(1744)

Edited by Orlando Morgan.

## Prelude I.

J. S. BACH.

(Andante. ♩ = 56)

(a) *mf*

*sempre legato*

*p*

*dim.*

- (a) In the London autograph there are no demisemiquavers in this Prelude. We give the opening bars as they appear in the autograph:-

Our text is based on the MS. of Altnikol, Bach's son-in-law and amanuensis. This MS. is of a later date than the London autograph.

There is an earlier version of this Prelude consisting of seventeen bars only.

- (b) The autograph gives:-

- (c) In the autograph:-

- (d) In the autograph:-



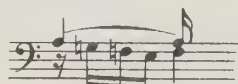
12. *dim.* *cresc.*

14. (a) (b) 5

16. *p*

18. *poco marcato* *dim.*

(a) According to the autograph:-



(b) Bars 15 to 19 originally appeared in the autograph as follows:-

15 16 17

18 19

Bach has crossed these bars out and written the version we have given in the printed text on two staves at the bottom of the page.

20. *p*

23.

26. *f*

29. *dim.*

32. *p* *(poco rit.)* *p*

The low C (pedal-note) in the last two bars may be played again. This was customary in Bach's time.



# Fugue I. (three voices.)

(Allegro. ♩ = 96)

6. 11. 16. 21.

(a)

*mf* *p* *cresc.* *mf*

(a) The Bach-Gesellschaft edition omits this shake and also the one in bar 21 (Treble), but they are both given in the autograph. (Bach used the following signs for a shake:-  $\text{w}$ ;  $\text{w}$ ;  $t$ ;  $\text{tw}$ . On examining the proof-sheets of the Clavier-uebung, Part II, containing corrections in Bach's handwriting, I found the shake indicated in three ways, thus:-  $\text{w}$ ;  $\text{w}$ ;  $t$ .)

N.B. The mordents in brackets are not given in the autograph, but they are often played.

27. *tr*

32.

37. *tr* *mf* *(w)*

42. *cresc.*

47. *f* *(w)* *f* *3*

52. *(w)* *p*

The musical score consists of six systems, each with a grand staff (treble and bass clef). The notation includes various musical elements such as triplets (indicated by '3' over notes), trills (marked 'tr'), and dynamic markings like *mf* (mezzo-forte), *f* (forte), and *p* (piano). Fingerings are indicated by numbers 1-5 above or below notes. Some measures contain rests or specific articulation marks like accents (>) or breath marks (<w>). The piece concludes with a final measure in the fifth system.



57. *cresc.*

62. (a)

67. *p*

72. *cresc.*

78. *rit.* *ff*

(a) Bars 66 to 71 are given in the autograph as follows:-

66 67 68 69 70 71

(b) The autograph gives:-



## Prelude II.

Edited by Orlando Morgan.

J. S. BACH.

(Allegro.  $\text{♩} = 120$ )

3.

6.

9.

12.

*mf*

*f*

*dim.*

*p*

*mf*

*tr*

The autograph gives four flats for the key-signature of the upper staff and five flats for the lower. On the upper staff there is a flat for E on the second line (Soprano clef) and another flat an octave higher. On the lower staff B flat and A flat are repeated at the octave.

It was customary in Bach's time to repeat flats and sharps in the key-signature for notes on the staff lying an octave apart.

15. *p*

18. *mf*

20. *f*

23. *dim.*

26. *f* (a) *allargando*

The musical score consists of five systems of staves. Each system has a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Trills are marked with 'tr'. The piece concludes with a double bar line and repeat dots.

(a) The tie to C is omitted in several MSS., including Altnikol's, but it is clearly given in the autograph.



# Fugue II. (four voices.)

(Tranquillo. ♩ = 60)

The musical score is for Fugue II in F minor, BWV 1002, by Johann Sebastian Bach. It is a four-part fugue in common time, marked 'Tranquillo' with a tempo of 60 beats per minute. The key signature is three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each containing two staves. The first system (measures 1-4) shows the Soprano and Alto parts. The second system (measures 5-8) shows the Tenor and Bass parts. The third system (measures 9-12) shows the Soprano and Alto parts. The fourth system (measures 13-15) shows the Tenor and Bass parts. The score includes various musical notations such as notes, rests, accidentals, and fingerings. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are also markings for mordents (a) and (b).

The Exposition—in three parts only—ends on the first note in bar 5 (tenor), and is followed by two bars of episode. The Counter-exposition, commencing at bar 7, is also in three parts. At bar 11 there is a redundant entry (tenor) in F minor. The entry of the fourth part (bass) is deferred until the 19th bar.

Dr. Stade, in his analysis of the fugue, brings in the Bass at bar 7. We do not agree with this view. The two bars of episode, bars 5 and 6, clearly lead up to the Counter-exposition in bar 7.

In our opinion, Bach deliberately reserved the Bass entry for bar 19, where it appears, in augmentation, with fine effect.

- (a) Kroll omits the mordent in Peters edition, but inserts it in the Bach-Gesellschaft edition. It is omitted by Czerny.
- (b) This mordent, given in the autograph, does not appear in the text of the Bach-Gesellschaft edition. In the notes at the end of the volume it is referred to as occurring in "several MSS," but the autograph itself was not available when Kroll edited the '48.

10. *p* *cresc.* *mf*

13. *mf* (a)

16. *cresc.* *mf*

18. *f* (c)

(a) This is the first stretto. The Subject in the treble is imitated, at a quaver's distance, by the alto, in augmentation, and in the next bar by the tenor, in inverse movement. The stretto is continued in bar 16—the parts entering at two beats' distance.

(b) D'Albert gives the following:—

With the exception of one note— $A^b$  in place of  $A^{\sharp}$  in the Bass—Czerny agrees with D'Albert. In Peters edition Kroll gives Czerny's version as an optional reading.

We give the bar exactly as it appears in the autograph.

(c) The Bass gives the Subject by augmentation, following immediately with the Answer in inverse movement.



20.

22.

24.

26.

(poco rit.)

(a)

*p*

(a tempo)

*mf*

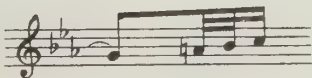
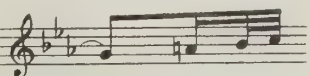
(b)

(largamente)

*ff*

(c)

(a) Stretto at a crotchet's distance.

(b) In Peters edition Kroll gives the text thus:-  and, as an optional reading:-  But he reverses this order in the Bach-Gesellschaft edition.

(c) In the D'Albert and Bach-Gesellschaft editions the final chord is major, but the autograph gives a minor chord—as an arpeggio. Most of the MSS. give the minor ending. Altnikol's MS., however, ends with a major chord.

### Prelude III.

*Edited by Orlando Morgan.*

J. S. BACH.

(Andante. ♩ = 76)

*p tranquillo*

*simile*

J. S. BACH

An earlier version of this Prelude, in C major, is given by one of Bach's sons—"Bückeburger Bach." Up to the Allegro it is written in chords, marked *Arpeggio*, as in the Fantasia to the great Fugue in A minor and the Chromatic Fantasia.

The London autograph gives ten sharps for the key-signature on the upper staff—the sharps to C, D and E being repeated at the distance of an octave (Soprano clef)—and eleven sharps on the lower staff (bass), the sharps to F, G, D and B being similarly repeated.

On examining the autograph the editor discovered that the so-called variants, hitherto attributed to Kirnberger and others, were written by Bach himself. They are the actual text of the autograph.

This definitely settles the authorship of the variants.

Our text follows that of the autograph. Other readings will be found in the following foot-  
notes.


(a) Bischoff and Czerny give:-

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one sharp (F#). The melody consists of several measures, including a triplet of eighth notes and a final measure with a double bar line.

The *optional* readings given by Bischoff in this Prelude form the *text* in Bach's autograph. It must be remembered, however, that neither Bischoff, Kroll nor Czerny ever saw the autograph of the second book of the "48."

(b) Bischoff gives:-

A musical staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some beamed eighth notes. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135,

(c) Mugellini:- 

A musical score for the song 'The Rose Tree'. The bass line is written on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign.

(d) Bischoff and Czerny:—

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef. The key signature has one sharp (F#). The melody consists of several measures, including a triplet of eighth notes and a quarter note, followed by a half note and a quarter note. The lyrics 'The Rose Tree' are written below the staff.



7

(a)

mf

(b)

10

(c)

p

cresc.

13

16

(d)

(e)

(a) Bischoff and Czerny:-

(b) Bischoff, Mugellini, D'Albert and Czerny:-

(c) Bischoff and Czerny:-

(d) E# (bass) is given in the autograph and by Kroll (Peters), Bischoff and Mugellini. It is given as an alternative reading in the Bach-Gesellschaft edition. The latter edition gives D# in the text. This note is given by Hoffmeister also.

As will be seen by the following examples, there is something to be said in favor of D#:-

Bar 2. (tied notes) Bar 3. Bar 3. Bar 4, middle part

From these examples the student will be able to trace other points of imitation in the Prelude.

(e) Bischoff and Czerny:-

(E. A. 35385)

19

(a) *mf* (b) *cresc.*

21

(c) 3 4 2 4

23

1 3 5 1 3 2 3 5

25

**\*Allegro** (♩. = 60)

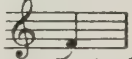
(d) (e)

3 2

(a) Bischoff, Czerny, D'Albert:-

(b) Bischoff, Czerny, D'Albert:-

(c) Bischoff, Czerny, Mugellini, D'Albert:- \*The "Allegro" is by Bach.

(d) The appoggiatura is indicated in the autograph by a short hook:-  a sign generally used by Bach for a short appoggiatura. The one in question is interpreted by Kroll as a quaver; others give a semiquaver. We give demisemiquavers in order to avoid the "square-ness" caused by semiquavers. Kroll's reading turns the ornament into a *long* appoggiatura.

(e) The staccato signs are given in the autograph.



29

34

38

42

46

(a)

(b)

(c)

*cresc.*

*p*

*mf*

*p*

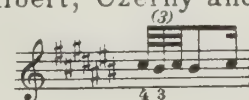
*cresc.*

*f*

(a) Here again the appoggiatura is indicated by a short hook.

(b) In place of the mordent a trill is given by Kroll, Bischoff, D'Albert, Czerny and Mugellini.

The autograph gives a mordent, which should be played thus:-



(c) Bischoff gives the autograph version as an alternative reading, and the following as his

text:-

# Fugue III.

(three voices)

(Moderato ♩ = 60)

*f deciso*

*cresc.*

*f*

(a)

According to Prout and van Bruyck the subject consists of the first four notes only. Riemann and Stade, however, extend it to six notes—a view that is shared by the editor. It is worthy of note that the Exposition and Counter-Exposition are written in stretto—bass, treble and alto (the latter by inverse movement) in the Exposition, and treble, alto and bass in the Counter-Exposition.

The following examples of inverse movement, diminution and augmentation, are given for the student's guidance:—

Bar 2.      Bar 5.      Bar 25.      Bar 10.

Inversion of Subject      Diminution      Augmentation      Inversion of 2nd Counter-subject in bar 8.

- (a) A close examination of the autograph shews that the demisemiquavers in this second counter-subject—both in its direct and inverted forms, as in bar 10—were an afterthought. The idea seems to have suggested itself to Bach when, in copying, he had reached the end of the 29<sup>th</sup> bar, for he appears to have gone back to bar 8 and, from there onwards to bar 29, squeezed the demisemiquavers in with some difficulty, as there was hardly any room left for the insertion of an additional note. From bar 30 to the end of the Fugue the notes have the normal spacing. Bach evidently overlooked bars 26–27, in which the second counter-subject occurs again (inverted), as the demisemiquavers are not given in the autograph.



9. *(a)* *(b)*

11. *dim.*

13. *tr* *mf* *(c)*

15. *(d)*

(a) Stretto by inverse movement- bass, alto, treble.

(b) Stretto- bass, treble, alto.

(c) Stretto- bass, alto, treble, at a minim's distance.

(d) From this point to the end of the next bar Kroll (Peters edition), Bischoff and Mugellini

give the following version by Altnikol:-

The Bach-Gesellschaft edition (edited by Kroll) and Czerny follow Kirnberger's MS., which agrees with the autograph. Bischoff gives Kirnberger's reading as an *alternative*; the Bach-Gesellschaft gives *Altnikol's* reading as an *alternative*.

A reference to bar 2 (bass) will show that the passage at (d) in our text is exactly the same. It is the first Counter-subject.

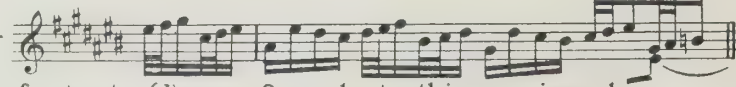
17. *f*  $\frac{5}{5}$  3

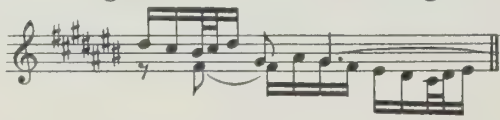
19. *dim.* 2. 1 *mf* 2 5

21. *cresc.* 1 3 2

23. *mf* 1 2 3 4 2 1 2 3

25. *f* 3 5 2 1 3 2 4 (b) 5 4 3 1 2 3

(a) Altnikol:-  The remarks about the various editions in footnote (d) page 8 apply to this version also.

(b) Here again Altnikol's reading has been followed by Kroll (Peters), Bischoff and Mugellini:-  The editor prefers Altnikol's version in this bar and the next following bar for the reason given in the concluding sentence of footnote (a) page 7.



27

(a) 4 2

(b)

35

29

(c)

mf

31

f

33

p

molto rit. pp

35

(a) Altnikol:-

(b) Altnikol:-

The autograph does not contain the semiquavers, but they are given in the editions of Bischoff and Mugellini. The Bach-Gesellschaft edition gives them as an alternative reading. They do not appear in Czerny's edition.

(c) The autograph gives:- as printed above.

An obvious slip of the pen. It is always played

## Prelude IV.

Edited by Orlando Morgan.

J. S. Bach.

(Andantino. ♩ = 50.)

*p espressivo*

(a) 2 1 3 4 2 3 4

(b) 3 2 4

(c) 3 4

(d) 3

(e) 4


*mf*

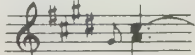
The autograph of this Prelude and Fugue is missing.

(a) The notes marked with an asterisk are written as quaver appoggiaturas in the MSS. Instead of writing a separate interpretation of each of these the editor has incorporated them in the text, for the sake of clarity.

Kroll, Czerny and D'Albert omit the quaver at (a)

(b) All the mordents should be diatonic.

(c) Czerny:—  This version is given as an optional reading by Kroll and Bischoff.

(d) Czerny:— 

(e) Several MSS. give an inverted mordent to G#.





The musical score is written for piano and consists of four systems of staves. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, fingerings, and dynamics.

- System 1 (Measures 22-24):** The right hand features a melodic line with a trill (tr) in measure 23. The left hand provides a harmonic accompaniment. Dynamics include *mf* and *p*.
- System 2 (Measures 25-27):** The right hand continues the melodic line. The left hand has a *cresc.* (crescendo) marking. A trill (tr) is marked in measure 26. Dynamics include *p*.
- System 3 (Measures 28-30):** The right hand has a melodic line with a trill (tr) in measure 29. The left hand has a *mf* marking. Dynamics include *mf*.
- System 4 (Measures 31-33):** The right hand has a melodic line with a trill (tr) in measure 31. The left hand has a *f* marking. Dynamics include *p* and *mf*.

(a) The shake begins on the upper auxiliary note.

(b) This is a doubtful note. A# is often played in place of A.



34

(a)

36

(b)

(c)

38

(d)

40


*mf*

*tr*

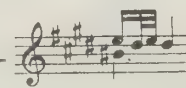
(a) Sometimes played:— 

(b) According to several MSS.:—  Czerny gives this, but omits the mordent.

(c) Czerny, Mugellini and Wouters give Altnikol's variant:— 

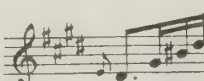
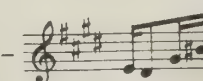
(d) Sometimes played:— 

(a) Several editions have a mordent over E.


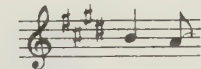
(b) Wouters includes a mordent in this ornament thus:  There is no mordent in the MSS.  
In this bar Czerny omits the notes marked with an asterisk.

(c) Wouters adds a mordent over C. Czerny gives: 

(d) Czerny has a mordent here.


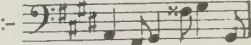
(e) Several editions, including the B.-G., give:  played: . Some of the ornaments in the manuscript copies have been added by strange hands, and in a number of cases it is impossible to say which is the authentic reading.



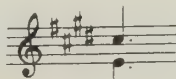
(a) Kroll (Peters edition), Czerny and Wouters :-  played :- 

The appoggiatura is given by Altnikol, but is omitted from the B.-G. edition and the editions of D'Albert and Mugellini.

(b) Some editions give a mordent over E. The B.-G. edition, Czerny and D'Albert omit it.

(c) Wouters and Mugellini :-  The nearest version to this is Altnikol's :-   
The latter is given as the text by Kroll in Peters edition, but in the B.-G. edition he gives it as an alternative reading.

(d) The mordent is doubtful.

(e) Czerny :- 

## Fugue IV.

(three voices.)

*(Allegro. ♩ = 126.)*

The score is written for three voices: Treble, Bass, and a third voice (likely Alto or Tenor). The key signature is two sharps (F# and C#). The tempo is *Allegro*, with a quarter note equal to 126 beats. The score includes various musical notations such as dynamics (*f*, *dim.*), articulation (accents), and fingerings. Measure numbers 4, 7, and 10 are indicated on the left. The subject is introduced in measure 1. The piece concludes with a double bar line in measure 16.

The subject ends on the 7th semiquaver in the second bar.

(a) Episode (alto), founded on the Subject, extending to the end of bar 15. The treble is derived from the Counter-subject. Bach uses the latter in the following forms in the course of the fugue:—

Four variations of the counter-subject, labeled (1) through (4), are shown in a single staff, demonstrating different rhythmic and melodic treatments of the counter-subject material.

Great use is made of ex. 4 in the middle and final sections.

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(E.A. 35386)



The musical score is written for piano in D major (two sharps). It consists of five systems of staves, each with a treble and bass clef. The measures are numbered 13, 16, 19, 22, and 25 at the beginning of their respective systems.

- System 1 (Measures 13-15):** Measure 13 starts with a bass line featuring triplets and a treble line with a triplet. Measure 14 has a treble line with a triplet and a bass line with a triplet. Measure 15 has a treble line with a triplet and a bass line with a triplet. A *cresc.* marking is present in measure 15.
- System 2 (Measures 16-18):** Measure 16 starts with a treble line featuring a triplet and a bass line with a triplet. Measure 17 has a treble line with a triplet and a bass line with a triplet. Measure 18 has a treble line with a triplet and a bass line with a triplet. A *f* marking is present in measure 16.
- System 3 (Measures 19-21):** Measure 19 starts with a treble line featuring a triplet and a bass line with a triplet. Measure 20 has a treble line with a triplet and a bass line with a triplet. Measure 21 has a treble line with a triplet and a bass line with a triplet. A *f* marking is present in measure 19.
- System 4 (Measures 22-24):** Measure 22 starts with a treble line featuring a triplet and a bass line with a triplet. Measure 23 has a treble line with a triplet and a bass line with a triplet. Measure 24 has a treble line with a triplet and a bass line with a triplet. A *dim.* marking is present in measure 22.
- System 5 (Measures 25-28):** Measure 25 starts with a treble line featuring a triplet and a bass line with a triplet. Measure 26 has a treble line with a triplet and a bass line with a triplet. Measure 27 has a treble line with a triplet and a bass line with a triplet. Measure 28 has a treble line with a triplet and a bass line with a triplet. A *mf* marking is present in measure 25. A *tr* marking is present in measure 26. A *L.H.* marking is present in measure 27. A *R.H.* marking is present in measure 28.

(a) Episode ending with bar 23.

(b) Subject by inverse movement, repeated in the alto, bar 26, and in the bass, bar 28.

(c) Also played:—  This appears in several MSS.

28

31

34

37

40

*mf*

*p*

*mf*

*mf*

*dim.*

*mf*

*mf*

*mf*

(a)

(b)

(c)

(a) Episode from this point to bar 47.

(b) Czerny gives F $\times$ .

(c) Some of the MSS. give A $\sharp$ , others give A $\flat$ . Bischoff and Czerny have A $\flat$  in the text; Kroll (Peters and Bach-Gesellschaft), Wouters, D'Albert and Mugellini give A $\sharp$ .



43

46

49

52

55

(a)

(b)

(c)

(d)

(e)

(f)

(g)

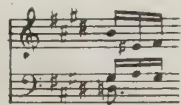
(a) Treble and Bass written in double counterpoint in the twelfth; the inversion occurs in bars 55, 56 (treble and bass).

(b) The appoggiatura is omitted by Czerny, Mugellini and Wouters.

(c) Episode extending to the end of bar 42.

(d) Subject by inverse motion in the Alto.

(e) Also played:-



(g) Episode to the end of bar 60

58

61

64

66

69

*cresc.*

*tr* 132 35

*mf*

*f*

(a)

(b)

(a) Episode to the end of bar 65.

(b) The two themes that were combined in double counterpoint in the twelfth (bars 48,49, and 55,56) now appear in double counterpoint in the octave (treble and alto).

An unusual feature of this fugue is that the greater part of it consists of episodes.



## Prelude V.

J. S. Bach.

Edited by Orlando Morgan.

(Allegro.  $\text{♩} = 84$ .)

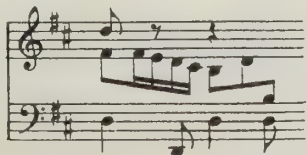
The musical score for Prelude V. by J.S. Bach is presented in a grand staff format. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 12/8. The tempo is marked 'Allegro' with a quarter note equal to 84 beats per minute. The score is divided into four systems, each containing two staves. Fingerings are indicated by numbers 1 through 5. Dynamics include forte (f) and mezzo-forte (mf). Specific markings include (a) above measure 2 and (b) below measure 6. The score includes various musical notations such as slurs, ties, and accidentals.

The autograph of this Prelude and Fugue is missing.

(a) Czerny gives the entire Prelude in  $\frac{12}{8}$ : the bar under notice, and all similar bars, being distorted thus:—



(b) Played:—



In Bach's time the following combination: was equivalent to

Throughout the Prelude play for

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(E. A. 35387)

11

14

17

20

*mp*

*cresc.*

*f*

*p*

(a)

(b)

tr

tr

(a) Usually played:  The reading given in our text is by Altnikol.

In my examination of the autographs I have often noticed small alterations and additions which the composer has made for the sake of unity, and from a close observation of Bach's methods I am strongly of the opinion that the version given by Altnikol is of a later date than the one usually played.

An examination of the following bars, clearly related to bar 12, will show that the three semiquavers by Altnikol form part of the figure each time it approaches a cadence:—

(15) (16) (32) (52) (55) (56)

(b) The three shakes in this Prelude all begin on the printed note.



23

*cresc.* *f*

26

*p* *mf*

28

30

*f* 1 4

33

*p* 4 132

The musical score is written for piano and consists of five systems of staves. The notation includes various musical elements such as notes, rests, fingerings, and dynamics.

- System 1 (Measures 35-36):** The right hand features a melodic line with a tie in measure 35 and a crescendo marking. The left hand provides a rhythmic accompaniment with triplets and sixteenth notes.
- System 2 (Measures 37-38):** The right hand continues the melodic development with a forte (*f*) dynamic in measure 37 and a piano (*p*) dynamic in measure 38. The left hand maintains its accompaniment.
- System 3 (Measures 39-40):** The right hand has a crescendo marking in measure 39. The left hand includes a trill (*tr*) in measure 40.
- System 4 (Measures 41-42):** The right hand features a forte (*f*) dynamic in measure 41. The left hand continues with its accompaniment.
- System 5 (Measures 43-44):** The right hand includes a mezzo-forte (*mf*) dynamic in measure 43. The left hand continues with its accompaniment.

(a) This tie is sometimes omitted.



47

49

51

53

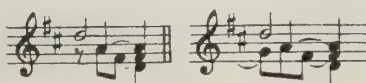
55

*mf*

*cresc.*

*f*

(a)

(a) Other versions :-  This Prelude is a good example of the old Sonata form.





17

21

24

28

31

(a)

(b)

(c)

(a) Three-part stretto (Tenor,treble,alto): the imitation at the interval of a fifth.

(b) Three-part stretto (Bass,treble,alto) at one beat's distance: the imitation at the interval of an octave.

(c) Three-part stretto (Tenor,alto,treble) at the distance of one beat: the imitation at the interval of a sixth.

38

35

39

43

47

(a) *Stretto maestrale* (a stretto for all the voices) at the distance of one beat: the imitation at the interval of a third, or tenth, below.

Here is the stretto in open score:—



## Prelude VI.

Edited by Orlando Morgan.

J. S. Bach.

*(Allegro vivace. ♩ = 120.)*


The musical score for Prelude VI by J.S. Bach, edited by Orlando Morgan, is presented in four systems. Each system consists of two staves (treble and bass clef). The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked *Allegro vivace* with a quarter note equal to 120 beats per minute. The score includes various musical notations such as slurs, ties, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The first system begins with a forte dynamic and an ornament (a) in the first measure. The second system begins with a mezzo-forte dynamic. The third system also begins with a mezzo-forte dynamic. The fourth system continues the piece. The score is numbered 1 through 11 across the systems.

(a) This ornament is the only one given in the Bach-Gesellschaft and D'Albert editions. The autograph contains eleven inverted mordents. (Czerny gives eleven *mordents*.) In each of these, except the one in bar 43, the lower note should be a semitone below the printed note.

(b) Bars 10 and 11 originally appeared in the autograph as follows: -

The musical notation shows the original autograph for bars 10 and 11. It consists of two staves (treble and bass clef) showing the original melodic and harmonic lines for these two bars. The notation is in 3/4 time and key of B-flat major.

Bach crossed out these two bars and wrote at the foot of the page the eight bars given in our text. In the original form bar 11 was followed by bar 18, an omission of six bars.

(a) In Altnikol's MS. the first group of semiquavers in each bar, from bar 18 to bar 25 inclusive, is the same as the 2nd and 3rd. groups, thus:— 

A close examination of the autograph shews that Bach has erased the 4th note of the first group in each of these bars (bars 22 and 24 excepted) — the points of erasure, where the surface of the paper is destroyed, agreeing with the notes in Altnikol's MS.

Kroll (Peters edition) follows Altnikol's MS. in his text and gives the autograph version as an *alternative*. Czerny also gives Altnikol's reading.

(b) The original group of semiquavers in the autograph has been erased and the demisemiquavers substituted. In bar 24 the demisemiquavers have been squeezed in between the semiquavers.



(a) This bar and the following bar are not in the autograph text, bar 36 being followed by bar 39, as in an earlier version of the Prelude.

Bach has written bars 37 and 38 at the foot of the page, with an indication for their insertion between bars 36 and 39.

In bar 39 the first note in the left hand was originally an octave higher.

(b) In place of F the following editions give the upper B $\flat$ :— Bach-Gesellschaft, Czerny, Wouters, D'Albert, Mugellini.

The autograph clearly gives F.

(c) Here again the first bass note was an octave higher, but the upper note has been erased and the lower note substituted. The higher note is given in the following editions:— Bach-Gesellschaft, Peters (Kroll), D'Albert, Czerny, Mugellini, Wouters.

43 *f* (a) 535 535 535 (*sempre dim.*)

48 5 3 2 1 4 2 3 2 5

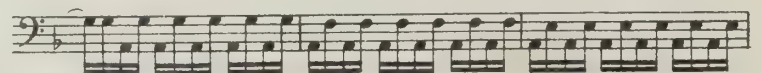
50 *cresc.* 1 5 4 5 2 3 2 1 3 1

53 *f* 1 2 5 1 4 2 3 2 3 5 2 3 2

57 *p* *dim.* *rit.* *pp*  
(*sempre staccato*)

(a) The short slurs in this and the two following bars are given in the autograph. They are omitted by Czerny and Mugellini.

The bass of these three bars originally appeared in the autograph as follows:-



This version is given in several MSS. In the autograph the composer has erased the 4th note in each bar and substituted the version we have printed in our text.



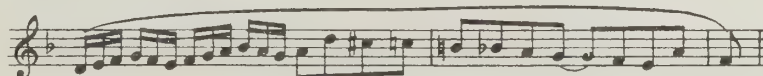
# Fugue VI.

(three voices.)

(Allegro moderato. ♩ = 72.)

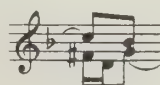
The musical score for Fugue VI, three voices, is presented in four systems. The first system begins with a forte (f) dynamic and a triplet of eighth notes. The second system continues the development with various fingerings and dynamics. The third system shows a change in texture with a mezzo-forte (mf) dynamic. The fourth system concludes the page with a first episode marked (b). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include f, mf, and accents.

Also phrased:-



The subject, extending to the first note in bar 3, is not heard again in its complete form after the Exposition.

(a) Bischoff and Mugellini give the following variant:-  
Our text is taken from the autograph.



(b) First episode, derived from Alto in the preceding bar.

(a) Second episode.

(b) In the autograph these seven semiquavers were originally an octave lower, but they have been erased and the higher version substituted. Traces of the erased notes can be seen where the surface of the paper has been destroyed, as in the Prelude.

The Bach-Gesellschaft edition gives the earlier (lower) version in the text and the autograph version as an *alternative* reading. D'Albert also gives the earlier version.

(c) Stretto (Alto and Treble) at the distance of a crotchet.

(d) A mordent is often played instead of the shake.

(e) Stretto (Alto and Bass) by inverse movement.



19 (a) *p.*

21 *mf* *dim.*

23 *p.*

25 *f* *cresc. molto* *rit.* *f* (c)

(a) Third episode, in Canon. Although the complete form of this happy little theme is given in the Alto only, it could have been carried through the other parts in its entirety had the composer desired to do so, but he evidently thought it would be more effective to curtail the imitation in the Bass and Treble.

From the following lay-out of the parts it will be seen that the theme is so admirably designed that the imitation runs just as easily in four parts as in three:-

(1) (2) (3)

(b) C# is generally played here, but there is no indication of a sharp in the autograph. The sharp is given to C in the next group, and it is written *under* the note, as there was no space for it on the staff.

(c) Played:-

Also played:-

## Prelude VII.

J. S. Bach.

Edited by Orlando Morgan

(Allegretto grazioso ♩ = 84)

(a) We give the Appoggiatura as it is written in the autograph. Opinions differ as to its rendition. The following solutions are given by various authorities:-

Bach usually wrote a small hook, not a note, for a short Appoggiatura, and a note for a long Appoggiatura. In C. Ph. E. Bach's "Versuch über die wahre Art das Clavier zu spielen" (1753) it is stated that the Appoggiatura (Vorschlag) is sometimes prolonged beyond its usual value. Of the examples quoted above the one mostly used is number 1, but many Bach students prefer number 4. The least satisfactory is number 2, because it produces consecutive 4ths with the bass.

(b) Czerny gives D, agreeing with several MSS. The autograph gives B♭.

(c) See (a) above.

(d) Czerny, Wouters, Mugellini and several MSS. give E♭ in place of D in the middle part. The autograph gives D.



17

21

25

29

33

*p*

*mf*

*cresc.*

*p*

*cresc.*

*dim.*


*p*

*cresc.*

(a)

(b)

(a) Czerny, Wouters and Mugellini give A $\sharp$ , but Bach has written a flat before A in the autograph. This settles a disputed point.

(b) Kroll (Peters edition) gives this optional reading:  We give the notes as they appear in the autograph.

37 *dim.* *cresc.*


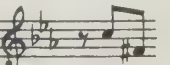
41 *mf* *f*

44 *p*

48 *cresc.* *dim.*

51 *p*

(a) (b) (c) (d) (e)

- (a) All the best known editions, Czerny excepted, give:-  It is the reading given by Altnikol. The autograph, however, gives three quavers. This version has always been referred to as a variant, but it is really by Bach himself.
- (b) Czerny gives D in place of B $\flat$ . The autograph gives B $\flat$ . (cf. bar 21, 3rd beat).
- (c) Generally played:-  We give the autograph text. Bischoff gives this as an alternative reading. (cf. bar 23, 3rd beat.)
- (d) Many editions give an inverted mordent over B $\flat$  but there is no mordent in the autograph.
- (e) Several MSS. omit the tie to A $\flat$ . The tie is in the autograph.




55 *cresc.* *dim.* *m.s.* *p*

58 *cresc.* *(poco rit.)* *(a tempo)* *p*

62 *cresc.*

65 *f* *(allargando)*

68 *(b) a tempo* *p* *(d)* *pp*

- (a) The autograph gives D $\sharp$ , but D $\flat$  is given by Altnikol, Bischoff, Czerny, Kroll (Bach - Gesellschaft and Peters), Wouters and D'Albert.
- (b) The middle G is omitted by D'Albert and by the Bach-Gesellschaft edition. It is given in the autograph.
- (c) The E $\flat$  in the left hand is given in the autograph, but is omitted by Altnikol, Kroll (Bach - Gesellschaft and Peters), D'Albert, Mugellini and Wouters.
- (d) Several editions and MSS. give an inverted mordent over this note. There is no mordent in the autograph.
- (e) Czerny gives :- 

# Fugue VII.

(four voices.)

(Moderato.  $\text{♩} = 60$ .)

7

12

17

24

Other phrasings:—

(1)

(2)

Dr. Riémann (Analysis of J.S. Bach's "Wohltemperirtes Clavier") says that the theme of this Fugue suggests a "song of thanksgiving and praise. It is given out with full power by the bass."

On the other hand, Sir Hubert Parry ("Johann Sebastian Bach") refers to it as "quietly-moving, soberly beautiful".



21 *mf* 4 3 5 1 21 2 4 4 4 2 3 2 4

26 3 1 2 3 2 3 2 3 3 1 2 3 4 5 1 1 *mf* (a) 2

31 3 5 4 5 2 2 4 3 1 3

36 *f* 3 (b) 1 2 3 4 3 1 2 3 4 5 3

41 4 3 3 3 4 4 3 3 4 2 3 *dim.*

- (a) Counter-exposition, the Answer in the tenor being followed by the Subject in the bass, in stretto. The minim at (a) is sometimes tied to the preceding B $\flat$ . There is no tie in the autograph.
- (b) Stretto (alto and treble) at one bar's distance.

46

51

56

61

66

*p*

*mf*

*f*

*dim.*

*rit.*

*dim.*

*p*

(a)

(c)

(a) The autograph gives  $D\flat$ . Several important MSS. also give  $D\flat$ . The following editions give  $D\sharp$ : Bischoff, D'Albert, Bach-Gesellschaft, Peters (Kroll), Wouters, Mugellini.

(b) Final Section. Stretto (treble and bass) at one bar's distance.

(c) Wouters and Czerny give  $A\flat$ . The autograph gives  $B\flat$ .



## Prelude VIII.

Edited by Orlando Morgan.

J.S. Bach.

★(Moderato ♩ = 69.)

The musical score for J.S. Bach's Prelude VIII, BWV 99, is presented in four systems. Each system consists of a treble and a bass staff. The key signature is E major (three sharps). The time signature is common time (C). The first system is marked *p* (leggiero) and includes a tempo indication of 69 beats per minute. The second system is marked '3' and the third '5'. The fourth system is marked '2'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *p* and *mf*. Fingerings are indicated by numbers 1-5. There are also some editorial markings like 'x' and 'w'.

\*In the editor's opinion the pace of this Prelude is determined by the demisemiquavers, and he has indicated a slower speed than is usually given. Compare the following: Czerny and Wouters, ♩ = 92; Mugellini, ♩ = 88; Bischoff, ♩ = 80.

(a) In each instance Czerny gives mordents instead of inverted mordents.

(b) The following editions give E♭ in place of E♯:— Bach-Gesellschaft, Peters (Kroll), D'Albert. The autograph gives E♯.

9

11

13

15

*mp*

*mf*

*dim.*

*p*

(a)

(b)

(c)

(d)

(e) *tr*

(f)

(a) The autograph gives F#, but G# is given by Kroll (B-G. and Peters), D'Albert, Mugellini, Wouters and Czerny. G# agrees with the preceding group and is always played.

(b) This is the autograph text. In several MSS. these four notes are given as semiquavers.

(c) Several MSS. give F# in place of the Fx of the autograph.

(d) The editions named at (a) give Gx in place of B#. The Gx is contained in some MSS., but in the autograph B# is clearly written. This important point, along with others equally important, is not mentioned in the notes on the London autograph given in the Bach-Gesellschaft edition.

(e) The shake begins on the principal note (Gx).

(f) The quaver Gx is written as an appoggiatura in the autograph.



17 *p*

19 *p*

21 (b)


23 (c) (d)

25 *mf*

(a) This F# is in the autograph. Altnikol gives D#.

(b) These ornaments are in the autograph, but they are not given by the Bach-Gesellschaft.

(c) Some of the MSS. give C#. The autograph gives Cx.

(d) Kroll (B-G. and Peters) and D'Albert give :  We give the autograph version, which is the one generally played.

27

29

31

33

35

*p*

*cresc.*

*mf*

*dim.*

*p*

*a*

*a* The quaver C\* is written as an appoggiatura in the autograph. Kroll (Peters) gives this Prelude and Fugue in E $\flat$  minor.



# Fugue VIII.

(four voices.)

★ (*Larghetto* ♩ = 48.)

\* The usual metronome marking is ♩ = 60.

(a) The two Episodes, bars 11 (bass) and 36 (tenor) are derived from this codetta, which ends on the first quaver in bar 7.

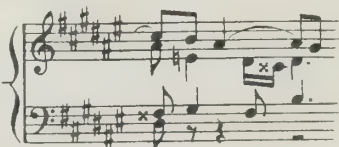
(b) We give the autograph version. The following reading is given by Kroll (Bach-Gesellschaft and Peters), Mugellini, Wouters, Czerny and D'Albert:—

(a) 12 13 14 15 16 17 18 19 20 21 22

(b) 15 16 17 18 19 20 21 22

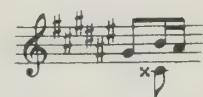
(c) 18 19 20 21 22

(a) Czerny gives the following:



The Alto is silent from the second beat of this bar to bar 17.

(b) Mugellini and Wouters give:-



We give the autograph text.

(c) Stretto—Alto, imitated by the tenor (incomplete) half-a-bar later, and by the bass one bar later than the tenor.



25

*mp*

*dim*

28

*mf*

(a)

31

*f*

(c)

(b)

(a) Wouters gives Altnikol's variant, :-

(b) The part progression from this point is:-

(bar 30)

(31)

(32)

(33)

(34)

(c) E $\flat$  is sometimes given in place of E $\sharp$ . The autograph gives E $\sharp$ .

34 (a) (b) (c)

37 *cresc.* *f* *mf*

40 *mf*

43 *poco rit.* *f* *p*

(a) Czerny, following Altnikol's MS., gives:

(b) F $\times$  is given by Nageli and Czerny. The autograph gives F $\sharp$ .

(c) We give the autograph text. Czerny gives:-

(d) Answer by inverse movement.

(e) Czerny gives B $\sharp$ . The autograph gives a  $\flat$  to B.



# Prelude IX.

Edited by Orlando Morgan.

J. S. Bach.

(Andante con moto. ♩ = 72.)

The musical score for Prelude IX by J.S. Bach is presented in four systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Andante con moto' with a quarter note equal to 72 beats per minute. The dynamics are indicated as *p* (piano) and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, slurs, and fingerings. Measure numbers 3, 6, and 9 are indicated on the left margin.

The autograph of this Prelude and Fugue was purchased by the British Museum, in October 1896, of M<sup>rs</sup> Clarissa Sarah Clarke.

(a) This B is given in the autograph, but A is invariably played.

12

15

17

20

22

*p*

*mf*

*cresc.*

(a)

(a) All editions except Czerny's give a mordent over A#. There is no mordent in the autograph.




(a) Begin the shake on the printed note.

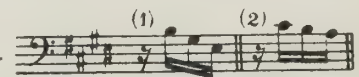
(b) Mugellini and Wouters tie F#. There is no tie in the autograph.

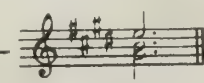
(c) The Bach-Gesellschaft edition omits the tie to A. The autograph gives the tie. The B.-G. has overlooked this in its notes on the autograph.

(d) An inverted mordent is given to E in all editions except Czerny's. It is not given in the autograph, but the B.-G. has failed to note this.

(a) A mordent is given to D# in all editions except Czerny's, but it is not in the autograph. This, also, has been overlooked by the B-G.

(b) These notes—A G# A—are given in the autograph, but the following version is always played:—  
The B-G. notes on the autograph, 45<sup>th</sup> year (1897), contain no reference to this important difference.  
The autograph version agrees with the MSS. mentioned in the 14<sup>th</sup> year, vol. 3, of the B-G. edition (1866), and enhances their authority.

(c) This is the autograph version. The following variants are often used:—  
In the autograph there was originally a different version. This has been erased and the present one substituted. The B-G. notes state that the original notes in the autograph were B G E.  
I have examined the autograph closely and often, and I am convinced that the original notes were B A G. These notes can be clearly traced at the points where the erasures have been made. Several MSS. contain the erased version.

(d) We give the autograph version. All editions except Czerny's give:—  
The inverted mordent is omitted by the B-G., Mugellini and D'Albert.  
There is no mention of the inverted mordent in the B-G. notes on the autograph.



# Fugue IX.

(four voices.)

(Grave.  $\text{♩} = 48$ .)

*p sempre legato*

*mf*

*dim.*

*mf*

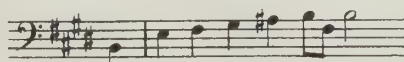
(a)

(b)

(c)


(d)

The Subject ends on the sixth note.

The Counter-subject:—  is absent from the middle section of the fugue, but it re-appears in the final section.

(a) Counter-Exposition, in Stretto — the alto being imitated at the half bar by the tenor; the latter is followed by the bass at one bar's distance, and the treble imitates the bass half a bar later.

(b) The tie to B is in the autograph. It is omitted by Bischoff, Wouters and Mugellini.

(c) This is as it appears in the autograph. The following version is given by Kroll (B-G. and Peters) and D'Albert:—  In the B-G. notes on the London autograph there is no mention of this difference.

(d) Episode (derived from Counter-subject) in Canon.

13

16

19

22

25

(a)

(b)

(c)

(d)

(e)

*tr*

*p*

*mf*

*p*

*cresc.*

*cresc.*

(a) This shake is given in the autograph and several MSS. It is omitted by Kroll (B-G. and Peters), Mugellini, Wouters, Czerny and D'Albert.

(b) Stretto — alto, treble; bass, tenor — at one bar's distance in each pair of voices.

(c) Bischoff gives E $\sharp$ , with E $\natural$  as optional. The autograph gives E $\natural$ .

(d) Stretto, in which the Subject is varied — treble and alto, bars 23-24; bass and tenor, bars 25-26, the imitation being at a minim's distance in each pair of voices.

(e) Stretto, by diminution — treble, alto, tenor, bass.



29

(a)

33

(b)

37

40

*largamente*  
*cresc. molto*  
*ff*  
*marcato*

(a) We give these interesting bars in open score. (The first note of the Subject in the tenor and treble is free).

Subject by inversion and diminution.

Subject in its original form.

Subject by inversion and diminution.

Answer, by diminution.

(b) Stretto—alto, treble (inverted and diminished), tenor, bass.





25

31

37

43

(a)

(b)

(c) tr

(d)

(e)

(f) tr

dim.

p


mf

cresc.

f

48<sup>a</sup>

48<sup>b</sup>

(a) We give the ornament as it appears in the autograph. From this point Czerny gives:  and also in bars 33-36 (treble). We have failed to find any authority for this alteration.

(b) The manuscripts of Altnikol give G $\flat$ . In the autograph there is a sharp to G. This settles a disputed point, but it has been overlooked in the B-G. notes on the autograph.

(c) Kroll (Peters), D'Albert, Mugellini and Wouters give the shake on a tone, though in bar 29 (bass) the first three give a semitone. (Wouters gives a semitone *below* the printed note!) Our reason for giving a semitone is because it is the minor 6th of the scale in which the passage is written, thus emphasizing the minor mode.

(d) The shake should end at the third quaver, in order to preserve the tie.

(e) The inverted mordents in bars 37, 38, 39, 41, are in the autograph. The B-G. notes on the autograph state that there is also a mordent over E (bass) in bar 40. This is incorrect.

(f) The shake is given in the autograph.

49 *p* 1 1 3 (a) 1 4 1 4 1 4 1 2 4 1

55 5 2 5 1 4 1 2 (c)  $\infty$  2  $\infty$  *cresc.* (d) 1 4 1 3 5

61 1 3 1 2 1 5 1 1 1 1

67 *f* 1 1 2 1 1 1 4 1 3 1 1 2 *dim.*

73 *p* 2 4 1 3 4 1 3 1 2 3 5

132 133

(a) (b) (c) (d) (e) (f) (g) 123

*tr* *cresc.*

(a) D# is given in Altnikol's MS. and by Kroll (Peters). The autograph gives D $\natural$ .

(b) Several MSS. give a mordent over C. It is not in the autograph.

(c) This turn and the one in bar 59 are in the autograph. They are omitted by the B-G., Bischoff, Mugellini, D'Albert and Wouters.

(d) The autograph gives C $\sharp$ . This note is given also in the editions named at (c). Altnikol gives C $\sharp$ —a decided improvement in conjunction with the turn.

(e) A mordent is generally played here. It is not in the autograph, but the cadence seems to ask for a mordent.

(f) Czerny and Wouters, following Forkel's version, give C $\sharp$ .

(g) This is the ornament given in the autograph.



79

85

91

97

103

*p* *cresc.* *dim.* *p* *mf* *p* *cresc.* *(poco marcato)* *f*

(a) (b) (c) (d)

(a) The D# is given in the autograph. Several MSS. give D $\flat$ .

(b) Here again Czerny gives his extraordinary version in place of the shake.

(c) End the shake at the third quaver.


(d) The autograph gives an inverted mordent here and in bars 95, 96, 102, 107. These ornaments are wanting in the B-G. text.

## Fugue X.

(three voices.)



*(Allegro energico. ♩ = 132)*

The musical score is written for three voices in G major and 3/4 time. The tempo is marked 'Allegro energico' with a quarter note equal to 132 beats per minute. The score is divided into four systems. The first system (bars 1-4) shows the beginning of the Subject in the treble clef, marked 'f'. The second system (bars 5-8) continues the Subject. The third system (bars 9-12) shows the entry of the Countersubject in the bass clef. The fourth system (bars 13-16) continues the Countersubject. The score includes various musical notations such as triplets, mordents, and staccato signs.

The Subject ends on the 7th quaver in bar 6 (E). The Countersubject—bars 7-12—plays an important part in the Fugue and is worthy of careful study. The staccato signs in the Subject are contained in the autograph. They should be interpreted thus:— 

Bach probably made another copy of this Fugue, or at least a part of it, as the London autograph, which is the only existing autograph of Book 2, consists of 71 bars only, and ends without a return to the Subject in the tonic. The version we give is the one always played. It is given in several reliable MSS., and bears the unmistakable stamp of Bach.

(a) Several MSS. give an inverted mordent over G. It is not in the autograph.

(b) This notation:—  is equivalent to  throughout.

(c) On the authority of various MSS. Bischoff gives a mordent over C#, but it is not in the autograph.



14

17

20

23

26

*dim.*

*p*

*mf*

*cresc.*

(a)

(b)

(c)

(a) First Episode. All the Episodes are derived from the latter part of the Subject.

(b) Some MSS. give an inverted mordent over E. It is not in the autograph.

(c) Kirnberger's MS. gives C $\flat$ , but C $\sharp$  is given in the autograph and is always played. The last note in the middle voice is G in the autograph. Schwenke's MS. gives E.

[illegible]

- (a) B is given in the autograph and by D'Albert, Wouters and Czerny. It is given as an optional reading by Kroll (B-G. and Peters) and Bischoff, both of whom give A in the text. Mugellini gives A without comment. The autograph version is not referred to in the B-G. notes.

(b) This is as it appears in the autograph. The following variants are sometimes played:—

(c) Second Episode.

(a) The tie to C# is in the autograph, but is not mentioned in the B-G. notes. None of the printed editions gives it.

(e) The autograph ties C#. This, also, has been overlooked in the B-G. notes. Several MSS. contain the tie.

(f) The inverted mordent is in the autograph, but it is never played.



44

47

50

53

56

*p*

*cresc.*

*dim.*

(a)

(b)

(a) This is the autograph version. The optional reading is by Altnikol, and is the one usually played.

(b) Third Episode.

(a)  $G\flat$  is given in the autograph, but  $G\sharp$  is always played.

(b) Fourth Episode. Altnikol gives  $D\flat$  on the fourth beat. The autograph gives  $D\sharp$ .

(c) We give the autograph version. Kirnberger gives:—

(d) The tie is in the autograph. Several MSS. omit it.

(e) From this point the autograph concludes thus:—

The dots after E and the lower G (first beat) in the autograph version take the value of a semiquaver only. It should be remembered that the dot had a variable value at this period (see Figure 5, Book 1, and Prelude 13, Book 2).



74

77

80

83

85

*(rall.)* *(a) (Adagio)* *(più moderato)*

*ff*

*dim.* *p*

*or*

(a) The Adagio applies to E only. (see bar 70).

(b) Either of these chords may be played. The editor has given preference to Altnikol's reading, but the optional version— given in a number of MSS.— is often played.

## Prelude XI.

J. S. Bach.

Edited by Orlando Morgan.

*(Andante tranquillo.  $\text{♩} = 63.$ )*

*p (ben legato)*

*cresc.*

The short slurs in bars 1,2,3,5,11,12,15 are in the autograph.

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(E. A. 35893)



13

16 *dim.*

19

22 *cresc.*

25 *cresc.* *mf*

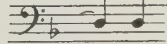
(a)

(b)

(c)

(d)

(a) Czerny gives B $\flat$  in place of the B $\sharp$  of the autograph.

(b) Mugellini and Wouters, following Schwenke's reading, give:—  (see bar 5)  
The version we give is that of the autograph.

(c) G is sometimes tied, but the tie is not in the autograph.

(d) In the Bach-Gesellschaft and Peters editions Kroll suggests E $\flat$  in place of E $\sharp$ .  
The autograph, which was unknown to Kroll, gives E $\sharp$ . This decides what has, up to the present, been a doubtful note, but the B-G. notes contain no reference to the autograph version.

28

31

34

37

40

*p*

*cresc.*

*mp*

*dim.*

*p*

(a)

(a) Several important MSS. omit A.



43

46

49

52

55

*f*

*p*

*poco rit.*

*p*

*(a tempo)*

(a)

(b)

(a) Kroll (Peters) gives the following variant by Altnikol:—

This is less frequently played than the autograph version given in our text.

(b) Czerny gives E in place of D. Kirnberger gives E in place of the minim F.

(E.A. 35393)

58

61

64

67

70

autograph:

*mf*

*cresc.*

*(poco rit.)*

*dim.*

*pp*

*p*

(a) The appoggiatura is sometimes played as follows: Kroll (Peters) omits the appoggiatura, but it is given in the autograph.



## Fugue XI.

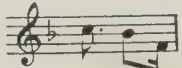
(three voices.)

(Allegretto. ♩. = 116.)  
non legato

The musical score for Fugue XI, three voices, is presented in five systems. The first system begins with a piano (p) dynamic and a scherzando marking. The second system starts at measure 6. The third system starts at measure 11 and includes a crescendo (cresc.) marking. The fourth system starts at measure 16. The fifth system starts at measure 21 and includes a mezzo-forte (mf) marking. Various musical notations such as staccato, slurs, and fingerings are present throughout the score.

In the opinion of some theorists the Subject, unquestionably, ends on the first semiquaver in bar 5. Others are equally certain that it ends on the third semiquaver.

- (a) The staccato sign (♩) usually given over these notes is not in the autograph.
- (b) Wouters and Czerny give B♭. The autograph gives B♮.
- (c) Codetta.
- (d) In place of C several MSS. give A—the copyists having evidently overlooked the change from the soprano to the treble clef in the autograph.
- (e) Czerny ties F. The tie is not in the autograph.
- (f) Codetta.
- (g) Czerny ties C in order to make it agree with bar 17.
- (h) First Episode.

(a) Someone has inserted the following middle part in Altnikol's manuscript:— 

(b) The  $\flat$  to E is in the autograph. E $\sharp$  is given in several MSS., including Altnikol's. Czerny's edition gives E $\flat$ .

(c) G is tied by Mugellini and Czerny. The tie is not in the autograph.



51

56

61

66

71

(a)

(b)

(c)

*mf*

*p*

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

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98

99

100

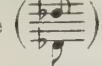
(a) Second Episode.

(b) Third Episode.

(c) Some of the MSS. give E $\flat$ . The autograph gives E $\natural$ , and this note is always played.

(a) Final section.

(b) In place of C Czerny gives A, a minor third below. In the autograph the space between the staves is so small that the middle C (bass) has been mistaken for A in the soprano clef (generally used by Bach) by various copyists. Although Bischoff never saw the autograph he diagnosed the error accurately.

(c) This chord stands in the autograph, and is much stronger than the bare  $D\flat$  octave () given by Altnikol. In the editor's opinion Altnikol's version is earlier than the autograph. The autograph version is not mentioned in the B-G. notes (vol. XLV).

(d) Several MSS. tie this  $E\flat$  and the last note in the middle part in bars 90, 91. Czerny has followed this reading. The ties are not in the autograph.



# Prelude XII.

87

Edited by Orlando Morgan.

J. S. Bach.

(Moderato.  $\text{♩} = 72$ .)

Up to the present time no autograph of this Prelude and Fugue has been discovered. Kroll mentions one in the Bach-Gesellschaft edition (Vol. XIV. p.X.), but Spitta says that Kroll was mistaken in regarding it as an autograph. After a careful examination of this MS. I agree with Spitta.

(a) Mordents are given over these notes by Czerny (Altnikol's version), but they are rarely played.

(b) In Kirnberger's MS. these notes appear as crotchets. It is an interesting variant, though it destroys the imitation of the opening figure.

(c) Altnikol ties Db. Czerny, following Forkel, ties Db and G. It is customary to repeat the notes.

28<sup>a</sup> *p* *cresc.* (a) *p*

33 *cresc.*

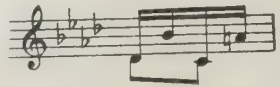
37 (b) *cresc.* (c) *p*

41

45 (d) *cresc.* *mf* *p*

(a) Several MSS. give G $\flat$ . This note is given by Czerny also.

(b) Czerny gives a semiquaver rest in place of this A.

(c) In place of the syncopation Kirnberger gives:  This agrees with the cadence in bar 27.

(d) In place of these mordents Czerny gives turns!



49

53

57

62

66

(a)

(b)

(c)

(d)

*cresc.*

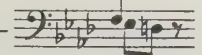
*dim.*

*p*

*(espress.)*

*f*

*p rit.*

(a) The following version is given in several MSS.:—  This maintains the sequence throughout. We give Altnikol's reading because it is the one generally played.

(b) Kirnberger gives:— 

(c) In this bar and the two following bars Kirnberger gives four equal quavers. The notes agree with our text.

(d) Czerny gives B $\flat$ .

# Fugue XII.

(three voices.)

(Allegretto.  $\text{♩} = 84$ .)

5

9

13

17

(a)

(b)

(c)

*p*

*p*

(a) The inverted mordents in bars 1 and 25 occur in only a few of the MSS.

(b) Codetta.

(c) First Episode.

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(E.A. 35394)



21

26

31

35

39

(a)

(b)

(c)

*p*

*mf*

(a) Second Episode.

(b) Kroll (Peters), Mugellini and Czerny give a quaver in place of the crotchet (Kirnberger's version).

(c) Final section.

92

43

(a)

47

(b)

51

or:

(c)

55

(d)


(e)

(f)

cresc.

59

Detailed description: This page of a musical score, numbered 92, contains measures 43 through 59. It is written for piano in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The score is organized into four systems, each with a grand staff (treble and bass clefs). Measure numbers 43, 47, 51, 55, and 59 are placed at the beginning of their respective systems. The notation includes various musical elements: eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamic markings include 'p' (piano) at measure 55 and 'cresc.' (crescendo) at measure 59. There are also articulation marks like slurs and accents. Specific measures are labeled with letters in parentheses: (a) at measure 44, (b) at measure 48, (c) at measure 52, (d) at measure 56, (e) at measure 57, and (f) at measure 58. An alternative phrasing 'or:' is shown above measure 52. The page number '92' is in the top left corner.

- (a) Third Episode.
- (b) Czerny gives Forkel's version in the middle part :— 
- (c) Fourth Episode.
- (d) Czerny gives C (Forkel's reading).
- (e) Kirnberger gives E $\flat$  in place of G $\flat$ . Czerny also gives E $\flat$ .
- (f) In place of the two semiquavers Czerny gives a quaver A (Kirnberger's reading).



63

67

72

77

81

(a)

(b)

(c)

*p*

*mf*

*p*

*f*

(a) Several MSS. give G in place of B $\flat$ . G is given by Czerny.

(b) Czerny gives Kirnberger's version:—

(c) Mugellini and Czerny give the following:—

## Prelude XIII.

J. S. Bach.

Edited by Orlando Morgan.

(Allegretto. ♩ = 80)

*N. B.* (a)

*mf* *p*



5

11

*cresc.*


(b)

(c)

*N. B.* Throughout the Prelude this figure:—  must be played as follows:—  (see Fugue 5, Book 1).

(a) The *appoggiatura* is not in the autograph, but many editions contain it.

(b) Altnikol's MSS. give B♯ in place of B♭. The latter note is in the autograph.

(c) This ornament is in the autograph. Kirnberger gives . Many players omit the ornament altogether.





29 *mf*

32

35 *cresc.*

38

41 *mf* *cresc.*

(a) Begin the shake on the upper note.

(b) The shake begins on the printed note.

(c) This *appoggiatura* is usually given as a quaver. The autograph gives a semiquaver.



44 (poco rit.) *f p* (a tempo)

47 (b)

50

53

56 *f*

(a) We give the ornament as it appears in the autograph.

(b) Altnikol's MSS. give:—  Our text is that of the autograph.

(a) We give the text of the autograph: Hitherto this has been a doubtful bar, owing to the differences in the manuscript copies. We are now able to state with certainty that the above version is by Bach himself.

(b) This ornament is given in the autograph

(c) Several MSS. give F# in place of E# given in the autograph.

(d) This is the autograph version. Wouters gives the treble thus:—



It is given in one of the Altnikol MSS.

(e) The mordent is given in the autograph.



## Fugue XIII.

(three voices.)

*(Allegro.  $\text{♩} = 69$ )*

Other phrasings used:—

(1) *tr*

(2) *tr*

Throughout the Fugue the shake on the first note of the Subject begins on the printed note. The remaining shakes begin on the upper note. The Countersubject begins on the fourth beat of bar 4.

(a) The mordent is in the autograph. The following editions omit it:— Kroll (Peters and Bach-Gesellschaft), Wouters and D'Albert. Wouters omits the shake in bar 7 (bass).

(b) First Episode. These three parts are written in triple counterpoint. The permutations will be seen in bars 14-18, and from bar 44 onwards.

The musical score is written for a single melodic line on a grand staff (treble and bass clef). The key signature is D major (two sharps). The time signature is 4/4. The score is divided into five systems, each containing two staves. The measures are numbered 20, 25, 29, 33, and 38. The score includes various musical notations such as dynamics (*f*, *p*, *mf*, *f tr*, *dim.*, *cresc.*), articulation (trills, mordents), and fingerings. The score is divided into sections (a), (b), and (c). Section (a) covers measures 20-24, section (b) covers measures 25-28, and section (c) covers measures 29-38. The score includes various musical notations such as dynamics (*f*, *p*, *mf*, *f tr*, *dim.*, *cresc.*), articulation (trills, mordents), and fingerings.

(a) Second Episode.

(b) The mordent is in the autograph and in Kirnberger's MS. It is omitted by Bischoff, Kroll (Peters and B-G.) and D'Albert. Several editions give mordents in the middle part in bars 27, 28, 30, 31, but they are not in the autograph.

(c) Counter-Exposition.



42

46

51

55

59

(a)

(b)

(c)

(d)

(e)

*tr*

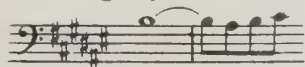
*p*

*cresc.*

(a) The autograph gives B $\flat$ , but B $\sharp$  is always played. The latter note is given by Altnikol.

(b) Third Episode.

(c) This is the autograph text, and is the one usually played. Wouters and Czerny give Altnikol's reading:—



(d) Some editions give a mordent to this E and also to the first beats (middle part) of bars 57, 58, 61, 62. The mordents are not in the autograph.

(e) Fourth Episode.

63

68

72

76

80

(a)

(b)

(c)

(d)

*p*

*f*

*tr*

*f*

- (a) The mordent is in the autograph and also in the MSS. of Altnikol and Kirnberger. The following editions omit it:— Bach-Gesellschaft, Wouters, D'Albert and Czerny. The latter gives a mordent on the first beat in the bass of this bar and the two following bars.
- (b) This mordent is in the autograph. It is omitted by Bischoff, Kroll (B-G. and Peters), Wouters and D'Albert.
- (c) Altnikol gives a mordent to B. It is not in the autograph.
- (d) Altnikol gives C#. The autograph gives E in place of an erased note— probably C#. The autograph reading is the one usually adopted. Czerny gives C#.



## Prelude XIV.

Edited by Orlando Morgan.

J. S. Bach.

(Andante con espressione. ♩ = 84)

\*The usual pace indication is ♩ = 60. This, in the editor's opinion, is too fast.  
The mordents in bars 9, 23, 25 are in the autograph and in Kirnberger's MS.

(a) Czerny, following Forkel's MS., omits the tie to F#.

(b) MSS. 57 (Kirnberger) and 49 of the Amalien library omit the # to D, but it is given in the autograph.

(c) Altnikol gives the following:-

This text has been followed by Czerny and Wouters.  
We give the autograph version.

(d) The following variant, by Altnikol, is given by Czerny and Wouters:-

(e) This B is in the autograph, but Kroll (Bach-Gesellschaft and Peters), Czerny, D'Albert and Wouters give A. The MSS. of Schwenke and Altnikol omit the tie to F# in the bass.

9

11

13

15

17

(a)

(b)

(c)

(d)

*p*

*cresc.*

*mf*

(a) Altnikol gives:—

(b) Mugellini and Wouters, following Altnikol, give D $\sharp$  in place of D $\natural$ .

(c) Altnikol gives:—

(d) Kroll (Peters), Czerny and Wouters give Altnikol's reading:— We give the autograph version.



This page of musical notation contains five systems of staves, each with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The systems are numbered 20, 22, 25, 28, and 31 on the left margin. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system (20) includes a first ending bracket labeled (a) and a piano (p) dynamic. The second system (22) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The third system (25) includes a crescendo (cresc.) marking and a second ending bracket labeled (c). The fourth system (28) includes a forte (f) dynamic and a piano (p) dynamic. The fifth system (31) includes a crescendo (cresc.) marking and a first ending bracket labeled (d). The notation is complex, with many beamed notes and fingerings indicated by numbers 1-5.

(a) This is the autograph text.

'b) Altnikol gives:— Musical notation for 'Altnikol gives'. It is a single staff in bass clef with a key signature of one sharp (F#). The melody consists of the notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134,

(c) This E♯ is in the autograph and also in Kirnberger's MS. Altnikol gives E♭. The following editions also give E♭:— Kroll (Peters), Czerny, Wouters, Mugellini.

(d) Czerny omits the tie to F $\sharp$ , as in bar 2.

33

35

37

39

41

*p*

*mf*

*dim.*

*p*

*dim.*

*(a)*

*(b)*

*(rall.)*

(a) Altnikol gives G $\flat$  in place of G $\sharp$ . The autograph and Kirnberger's MS. give G $\sharp$ .

(b) Czerny and Wouters, following Altnikol's MS., give A $\flat$ .



## Fugue XIV.

(three voices.)

(Moderato. ♩ = 72)

mf 3

mf 1 31 (a)

dim. p

mf

43 tr.

cresc.

5 9 13

Riemann and Stade describe this as a triple Fugue. Here are the three Subjects:—

Bar 1. Bar 20. Bar 36.

In the Final Section the three Subjects are combined in triple counterpoint.

- (a) This mordent and the mordents in bars 6, 11, 16 are in the autograph and in Kirnberger's MS. also. They should be played as shakes, beginning on the principal note.  
The shakes in bars 12 and 14 should begin on the upper note.

16

*mf*

*dim.*

22

*cresc.*

25

5 2 5 4 2

1 3 3 1 3 1 2 1

4 2 2 3 5 4 5 4 2 4 2

*mf*

29

5 23 3 3 1 2 2 3 1 2 1 1 1

1 2 4 5 3 2 1 1 1

32

*cresc.*

*f*



35 (a) *dim.* *p* 3 4 3

38 (b) *mf*

41 *cresc.*

43 (c) *dim.* *p*

46 *cresc.*

(a) Kroll (B-G. and Peters) gives E as a dotted crotchet (Altnikol's version).

(b) Forkel's MS. omits the # to B. The # is in the autograph and in all the MSS. I have examined.

(c) MSS. 57 and 49 (Amalien library) omit the middle part.

(E.A. 35527)

49

52

54

56

58

*f*

*cresc.*

*dim.*

*p*

(a)

(b)

(c)

(d)

*a* In place of F# Czerny gives D a major 3rd below.

*b* 1st Subject, varied.

*c* 3rd Subject.

*d* 2nd Subject.



60 *mf*

62 *dim.*

64 *cresc.*

66 *cresc.*

68 *cresc.* *ff* *rit.*

(a) 1st Subject.

(b) 3rd Subject.

(c) 2nd Subject.

(d) Czérny gives A in place of F#. The latter note is in the autograph.

## Prelude XV.

J. S. Bach.

Edited by Orlando Morgan.

(Vivace.  $\text{♩} = 132$ )  
non legato

4

11

14

*p*

*mf*

*dim.*

*p cresc.*

*mf*

(a)

(b)

(c)

132

The British Museum possesses two autographs of this Prelude and Fugue, both contained in the same volume. They are numbered 35021 (the Wesley copy) and 38068 (the Morten copy). The latter was presented to the British Museum by Mrs. Clara Morten, in October 1910. There is no mention of this autograph in the Bach-Gesellschaft edition.

- (a) The Morten autograph omits E. Forkel's MS. omits A (minim).
- (b) The turn is omitted by Kroll (B-G.) and D'Albert. Czerny gives a mordent in place of it.
- (c) The lower note of this ornament should be a semitone below the printed note. Throughout the Prelude Czerny incorrectly gives mordents instead of inverted mordents.



17 *p*

20

23

26

29

(a)

(a) The lower note of this ornament should be a tone below the printed note.

(E. A. 35528)

(a) 3

33

36

39

42

45

(b) 132 4 3 1

(b) 5 4 3 4

(c)

132

(a) The lower note of this ornament should be a tone below the printed note.

(b) Both of these ornaments are in the autographs. The mordent is omitted by Kroll (B-G. and Peters), Wouters, Mugellini and Czerny. D'Albert omits both ornaments.

(c) The inverted mordent over D is not given in the autographs, but it is always played in order to agree with bar 15.



## Fugue XV.

(three voices.)

*(Allegretto. ♩ = 72)*

*p non legato*

6

12

18

(a)

(b)

There is an earlier version of this Fugue consisting of sixty bars only. It differs considerably from the autographs and is much simpler in every way.

(a) These mordents are in autograph 35021. They are omitted by Kroll (B-G.), D'Albert, Mugellini and Czerny.

(b) First Episode.

24

29

34

39

44

*p*

*mf*

*p*

*p*

*dim.*

(a)

(a) Second Episode.



48

54

60

64

68

(a) *tr*

(a) *tr*

(b)

(b)

(c)

*cresc.*

*cresc.*

*f*

*p* (d) *(rit.)*

(a) The shake should end at the beginning of the third beat. In order to preserve the melodic line all the shakes should begin on the printed note.

(b) B $\flat$  is often given in place of B $\sharp$ . It is the version given in the MSS. of Altnikol and Schwenke. The autographs and MS. 57 (Amalien Library) give B $\sharp$ .

(c) Both autographs give the mordent, but a number of MSS.— including Altnikol's— omit it.

(d) The quaver *appoggiatura* is in the autographs.

## Prelude XVI.

J. S. Bach.

Edited by Orlando Morgan.

★ *Largo* (♩ = 84)


*f non legato*

*N. B.*


(a)

(b)

★ The *Largo* is by Bach.

*N. B.* The dotted quavers throughout this Prelude should be played thus:  For other examples of the variable value of the dot in Bach's day see Fugue V, Book I, and Prelude XIII, Book II.

(a) The Bach-Gesellschaft and Czerny editions omit the tie to D given by the autograph. No mention is made of the tie in the B-G. notes on the London autograph.

(b) Kroll (Peters edition) and Czerny give:  We give the text of the autograph.



10

13

16

19

(a)

(b)

(c)

(d)

(e)

(f)

*p*


*f*

*dim.*

*cresc.*

*p*

(a) Several MSS. give D in place of the B $\flat$  given by the autograph.

(b) Kroll (Peters edition) gives the following reading by Altnikol:  Our text gives the autograph version.

(c) Instead of the minim G (alto) the autograph gives two crotchets tied— one at the end of a line and the other at the beginning of the next line. Altnikol's MS. gives the same spacing of the notes, but omits the tie. Because of this half-bar's similarity of note-spacing it has been stated that all of the manuscripts in the Altnikol group have been copied from the London autograph. The editor has examined all the Altnikol MSS., as well as the autograph, and has failed to find any justification for the statement. A reference to the footnotes of the present work will shew that there is ample evidence to prove that Altnikol was not copying from the London autograph.

(d) Czerny gives B $\sharp$ . The autograph gives B $\flat$ .

(e) The C in the alto and the low G in the tenor are given as semiquavers by Altnikol.

(f) This is the autograph text. Altnikol gives:— 

(E. A. 35529)

## Fugue XVI.

(four voices.)

(Moderato.  $\text{♩} = 72$ )

*energico*

*mf*

*mf*

6

9

12

(a) The  $\flat$  to E is omitted by the autograph— obviously an oversight. This mistake has been copied in several important MSS.

(b) Altnikol's version, which we give in open score, differs considerably from the autograph:—

*Altnikol's version*



15

18

21

24

27

(a)

(b)

*p*

*mf* (c)

(d)

(e)

(f)

(g)

*cresc.*

(h)

(a) Altnikol and Schwenke give:-

(b) First Episode.

(c) Redundant entry of Subject.

(d) Altnikol gives a crotchet rest in place of D. After this bar the alto is silent for 5 bars.

(e) The tie to C is in the autograph.

(f) Second Episode.

(g) These notes are tied by Schwenke and Altnikol. The ties are not in the autograph.

(h) Subject and Countersubject in Double Counterpoint at the 12th.

(a) Subject and Countersubject in Double Counterpoint at the 10th.

(b) This D is in the autograph and also in Kirnberger's MS. It is the reading followed by Kroll (Bach-Gesellschaft and Peters), D'Albert and Czerny. Altnikol's MSS. give B $\flat$  in place of D. This reading has been adopted by Bischof, Mugellini and Wouters.

(c) The tie is in the autograph and the important MS. 416 (States Library, Berlin). There is no reference to the tie in the Bach-Gesellschaft notes. All of the printed editions omit it. It will be seen that the tie agrees with the tied C in bar 23. However, so many ties have been inserted in the MSS. by other hands that it is sometimes next to impossible to say which are genuine.

(d) MS. No. 49 (Amalien Library) gives D in place of B $\flat$  (treble) and B $\flat$  in place of C (bass).

(e) These notes are tied by Schwenke and Altnikol. The tie is not in the autograph.

(f) The G is tied by Schwenke.

(g) Third Episode.

(h) Altnikol and Schwenke give the lower C in place of G.



(a) This is the autograph text. Several MSS., including Altnikol's, give:-

(b) Altnikol and Schwenke:-

(c) Czerny ties these notes.

(d) Altnikol gives B $\flat$  in place of G.

(e) Altnikol gives A in place of F.

(f) Altnikol and Schwenke give:- This version has been adopted by Czerny.

(g) The crotchet rest, given in the autograph, has been misread by several copyists for middle C.

(h) Fourth Episode.

(i) Kroll (B-G. and Peters) gives G in place of the A given by the autograph. There is no reference to this in the Bach-Gesellschaft notes.

55

58

61

64

66

(a)

(b)

(c)

(d)

(e)

(f)

(g)

*p*

*mf*

*dim.*

*cresc.*

(a) Fifth Episode.

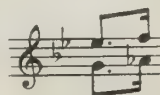
(b) The ties in the alto and tenor— given in the autograph— are omitted by many of the MSS.

(c) Subject in 3rds. and Countersubject in 3rds., producing Double Counterpoint at the 8th, 10th. and 12th.

(d) Altnikol and Schwenke give E $\flat$ .

(e) Sixth Episode.

(f) We give the autograph text. Altnikol II and the Poelchau group give:—



(g) Altnikol gives A $\flat$ . The  $\flat$  is omitted by the autograph and by Kirnberger, but they both give a  $\flat$  to A at the beginning of the next bar, which suggests that A must have been flattened in the preceding bar. A $\flat$  is always played.



69

(a)

72

(c)

*ff*

*(poco allarg)*

*tempo*

*mf*

(d)

76

(e)

*cresc.*

79

(f)


(g)

(h)

82

*cresc. al - tur - gan - do*

*ff*

- (a) Cf. bar 59 for Double Counterpoint.
- (b) The autograph omits the  $\flat$  to E- a mistake that has been perpetuated by nearly all of the copyists.
- (c) The tied G is in the autograph. Altnikol gives middle C in place of G. Kroll also gives C, in the Peters edition.
- (d) The Amalien MSS. omit the tie to G.
- (e) Kirnberger gives a  $\flat$  to A. The autograph gives A $\flat$ .
- (f) Several MSS. give:- 
- (g) These three notes are given in the autograph. Altnikol and Schwenke give the conventional ornament in place of them.
- (h) Kroll (B-G. and Peters), Mugellini and Wouters tie D to D in the next bar. There is no tie in the autograph.
- (E. A. 35529)

## Prelude XVII.

J. S. Bach.

Edited by Orlando Morgan.

(Andante con moto. ♩ = 63)

4

7

10

13

mf

f

p

cresc.

(a)

(b)

In the autograph the right hand part is written in the treble clef, as in No. I (Book II). The soprano clef is used in all the other numbers.

The *staccato* signs in bars 5 and 6 are in the autograph.

(a) MSS. 57 and 49 (Amalien Library) give G in place of the F in the autograph.

(b) Several MSS. which I have examined give:-

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(E. A. 55530)



The image displays a page of musical notation, likely for a piano piece, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, dynamics, and fingerings.

- System 1 (Measures 16-18):** Treble and bass staves. Treble staff has a 4-measure rest followed by a 5-measure rest, then a 4-measure rest. Bass staff has a 2-measure rest followed by a 3-measure rest, then a 5-measure rest, then a 3-measure rest, then a 2-measure rest. Dynamics include *f* and *mf*. Fingerings include 4, 5, 4, 3, 4, 4, 1, 3.
- System 2 (Measures 19-21):** Treble and bass staves. Treble staff has a 5-measure rest followed by a 3-measure rest, then a 4-measure rest, then a 1-measure rest, then a 3-measure rest. Bass staff has a 3-measure rest followed by a 5-measure rest, then a 3-measure rest, then a 2-measure rest, then a 1-measure rest. Dynamics include *f* and *mf*. Fingerings include 3, 5, 3, 2, 1, 2, 3, 2, 1, 1, 2.
- System 3 (Measures 22-24):** Treble and bass staves. Treble staff has a 1-measure rest followed by a 3-measure rest, then a 2-measure rest, then a 3-measure rest, then a 4-measure rest, then a 3-measure rest. Bass staff has a 1-measure rest followed by a 1-measure rest, then a 4-measure rest, then a 4-measure rest, then a 3-measure rest, then a 1-measure rest. Dynamics include *f* and *mf*. Fingerings include 1, 1, 4, 4, 3, 1, 4, 1, 2, 1, 2.
- System 4 (Measures 25-27):** Treble and bass staves. Treble staff has a 3-measure rest followed by a 3-measure rest, then a 3-measure rest, then a 2-measure rest, then a 1-measure rest, then a 3-measure rest. Bass staff has a 4-measure rest followed by a 4-measure rest, then a 3-measure rest, then a 1-measure rest, then a 4-measure rest, then a 1-measure rest. Dynamics include *p* and *f*. Fingerings include 4, 4, 3, 1, 4, 1, 2, 1, 2, 4, 4.
- System 5 (Measures 28-30):** Treble and bass staves. Treble staff has a 2-measure rest followed by a 1-measure rest, then a 4-measure rest, then a 1-measure rest, then a 5-measure rest, then a 3-measure rest, then a 2-measure rest. Bass staff has a 1-measure rest followed by a 2-measure rest, then a 1-measure rest, then a 4-measure rest, then a 4-measure rest, then a 4-measure rest. Dynamics include *f* and *dim.*. Fingerings include 1, 2, 1, 4, 4, 4.

(a) We give the autograph version. Usually, the middle note is written again in the following chord, the two notes being tied.

(b)  
 (a)  
 31  
 4 2  
 2  
 1  
 2 3 1 5  
 7  
 2  
 4  
 2  
 1 3  
 1 3  
 4  
 34  
 5 3  
 1  
 4 1 3 2  
 1 1 3 2 1  
 3  
 2 5 3 2  
 4 2 2 4 3 2  
 38  
 5 3  
 5 1  
 5 3 2 1 4  
 2 1 1 5 3  
 mf 2  
 3  
 4 3  
 41  
 1 2  
 3 5 3 2  
 4 5 3  
 1  
 1  
 2 1  
 2 1  
 44  
 1 3 2 3 5  
 3 1  
 3 4  
 p  
 cresc.  
 5 4 2  
 5 4  
 47  
 3 2  
 1 3 5  
 1 5  
 4 4  
 5 4  
 1 1 2 4

(a)  $\text{Cb}$  is always played here, but there is no  $\flat$  to C in the autograph.



[illegible]

(a) This is the autograph text. The following version, by Altnikol, is generally used, chiefly because it was given by Kroll and Bischof, who did not know of the existence of the autograph:-

(b) The mordents in brackets are generally played, but they are not in the autograph.

(c) Here again the Altnikol version is generally used:-

(d) Altnikol gives:-

[illegible]

(e) The short slurs above these eight semiquavers are in the autograph.

(f) Altnikol's version:-

(E. A. 35530)

(a) Altnikol's version:-

(b)  $G\flat$  is generally played. There is no  $\flat$  to  $G$  in the autograph. A number of MSS. also give  $G\sharp$ , but the majority of the printed editions give  $G\flat$ .

(c) The appoggiaturas are not in the autograph. They are, however, always played.

(d) The mordent is not in the autograph, but all the printed editions contain it. It may be played thus:-

(e) This  $A\flat$  is in the autograph and in Kirnberger's MS. It is not given in the printed editions.



# Fugue XVII.

(four voices.)

131

(Andante. ♩ = 63)

*tranquillo p*

Berlin autograph

(a)

(b)

(c)

(Schweitzer)      (Riemann)

Also phrased:-

D'Albert phrases the entire Subject *non legato*. Others phrase it *legato* throughout.

There is another autograph of this Fugue (States Library, Berlin) consisting of a single leaf only.

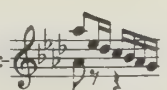
Apart from the London autograph of Book II, which contains twenty-one Preludes and Fugues in Bach's handwriting, this solitary leaf is the *only* part of Book II that has been proved to be an autograph (see Preface). In both autographs the part for the right hand is written in the treble clef.

The earliest version of this Fugue is a Fughetta, twenty-four bars in length, in F Major.

(a) First Countersubject.

(b) Second Countersubject.

(c) We give the text of the London autograph, the MSS. and the Fughetta. The Berlin autograph gives-



9

11

13

15

(a)

(b)

(c)

(d)

(e)

(f)

(g)

*dim.*

*p*

*cresc.*

*mf*

(a) First Episode – in triple counterpoint. (See also bars 27-31)

(b) The Fughetta (transposed from F) gives:-

(c) Fughetta:-

(d) Counter-Exposition. The Subject and 1st Countersubject are in double counterpoint at the 12th.

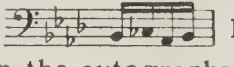
(e) Fughetta:-

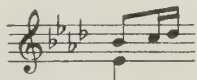
(f) Kroll (Peters), Czerny and Wouters:- We give the autograph text. In the Bach-Gesellschaft notes the London autograph is misquoted.

(g) Fughetta:-

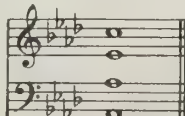


(a) Kroll (Peters) gives:-  This version is given in a number of MSS.

(b) Some MSS. give:-  Kroll (Peters), Czerny and Wouters have adopted this reading. We base our text on the autographs, the Amalien MSS. and the Fughetta.

(c) Fughetta:- 

(d) The Fughetta gives a crotchet (A) in the Alto. The Berlin autograph gives D $\flat$  in the alto. We give the text of the London autograph and the majority of the MSS.

(e) The Fughetta ends here, thus:- 

(a)

26

dim.

p

28

30

cresc.

32

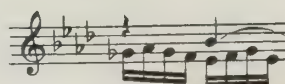
(b)

(c)

f

(a) Second Episode.

(b) Kroll (Peters), Czerny, Wouters and Mugellini:—  
autographs.



We give the text of the

(c) A number of MSS. that I have examined omit the ♭ to this D, but the autographs contain it.



34 *p* (a) (b) *mf*

36 *mf*

38 *cresc.* (c) (d)

40 (e) *f*

(a) The Amalien MSS. give  $A\flat$ . The  $\flat$  was originally in the London autograph, but it was afterwards altered into a large  $\flat$ .

(b) Kroll (Peters), Czerny, Wouters and Mugellini :-

(c) The London autograph and a number of MSS. omit the  $\flat$  to F given in the Berlin autograph. F $\flat$  is generally played.

(d) The tie to  $A\flat$  is given in both autographs. Kroll (Bach-Gesellschaft and Peters), D'Albert and Czerny omit it. There is no reference to the tie in the B-G. notes on the London autograph.

(e) Final Section. The Subject is answered in stretto in the next bar (bass).

42

44

46

48

*rit.*

*ff*

*f (a tempo)*

*dim.*

*mf*

*p*

(meno mosso)

(a) The part progression is as follows :-

*tr*

*dim.*

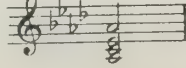
*mf*

*p*

(meno mosso)

(b) The shake begins on the upper note (A $\flat$ ).

(c) Many MSS. tie E $\flat$ . There is no tie in the autographs.

(d) Kroll (B-G. and Peters), Czerny, D'Albert and Wouters give :-  The autographs omit the low A $\flat$ , but many MSS. contain it.

It will be seen that 35 out of the 50 bars comprising this Fugue are in less than four parts.



## Prelude XVIII.

Edited by Orlando Morgan

J. S. Bach.

*(Allegretto. ♩ = 88)*

The score is divided into five systems of music. The first system (measures 1-8) begins with a forte (*f*) dynamic. The second system (measures 9-16) includes a piano (*piano*) marking in measure 10 and a forte (*forte*) marking in measure 14. The third system (measures 17-24) includes a mezzo-forte (*mf*) marking in measure 21. The fourth system (measures 25-32) includes a diminuendo (*dim.*) marking in measure 28. The fifth system (measures 33-38) includes a crescendo (*cresc.*) marking in measure 35. The score features various fingerings, slurs, and articulation marks (x) as indicated by the editor.

The indications *piano* and *forte* in bars 3 and 5, and the slurs to the quavers in bars 9 and 10 (treble), 37 and 38 (bass), 44 and 45 (treble) are by Bach.

(a) The autograph originally gave E $\sharp$ , but the  $\sharp$  was afterwards altered to a  $\flat$ . The following editions give E $\sharp$ :- Kroll (Bach-Gesellschaft and Peters), Bischoff, Mugellini, Wouters, D'Albert and Czerny, none of whom knew of the existence of the autograph.

(b) We give the autograph version. Altnikol gives:-



(a) The MSS. of Altnikol and Schwenke give:-

(b) Altnikol and Schwenke:-

(c) This is the text of the autograph. Kroll (Peters), Mugellini and Wouters, following the MSS. of Altnikol (I and II) and Schwenke, give:-

(d) Altnikol gives B $\sharp$ . This agrees with bar 6, as altered in the autograph.

(e) Altnikol's MSS. omit the sign for the double sharp. The autograph contains it.

(f) In the MSS. of Schwenke and Altnikol there is a tie to G $\sharp$ .



25 *mf* (sempre staccato)

27 (a)

29 *p* (b) (c)


31 *p* (d)

34 *f* *p* (staccato)

(a) This A $\sharp$  is given by the autograph, Kirnberger, and several other MSS., but A $\flat$  is given in the printed editions.

(b) Mugellini and Wouters give A $\flat$  in place of the A $\sharp$  of the autograph.

(c) The  $\flat$  to G is in the autograph and several MSS. Kroll (B-G. and Peters) and Bischoff give G $\sharp$  in the text and G $\flat$  as an alternative reading. D'Albert, Czerny, Mugellini and Wouters give G $\sharp$  without comment.

(d) This is the text of the autograph and MSS. Czerny has added an *appoggiatura*:  Wouters also gives the *appoggiatura*. Bischoff, Kroll (B-G. and Peters), Mugellini and D'Albert agree with the autograph.

37

(a)

39

(b)

(c)

(d)

42

(e)

cresc.

45

(f)

(g)

48

(a) The autograph gives a # to C. This was the old method of indicating a double sharp when the inflected note was already sharpened in the key-signature. Bach frequently used the conventional sign for the double sharp as well as the old method. Unfortunately, the latter was not understood by some of the copyists, whose ignorance was responsible for many so-called "readings."

(b) Altnikol ties E. The tie is not in the autograph.

(c) Altnikol and Schwenke give:-  This reading has been followed by Kroll (Peters) and Czerny. We give the text of the autograph.

(d) Altnikol:— (e) Altnikol:—

(f) Altnikol omits B. The autograph gives it.

(g) The autograph and all the MSS. I have examined omit the  $\sharp$  to B, but B $\sharp$  is always played.



# Fugue XVIII.

141

(three voices.)

(Con moto. ♩ = 72).

The musical score for Fugue XVIII, three voices, is presented in five systems. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is 'Con moto' with a quarter note equal to 72 beats per minute. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano), 'mp' (mezzo-piano), and 'mf' (mezzo-forte). There are also performance instructions like 'cresc.' (crescendo). The score is divided into sections by bar numbers 5, 10, 15, and 20. Section (a) is marked at bar 5, section (b) at bar 15, and section (c) at bar 20. The score ends with a double bar line at bar 20.

This is a Double Fugue. At bar 61 there begins the Exposition of a 2nd Subject, which is afterwards combined with the 1st Subject in bars 108, 111, 125, 135.

(a) Codetta.

(b) Kirnberger's MS. gives Fx in place of D# (Alto).

(c) First Episode.

25 *f* 4 2 3 1 1 3 4 (a)

31 *dim.* *p* 3 1 3 4 3 1

37 *cresc.* 3 4 5 1 2 3 1

42 *mf* 21 2 2 3 4 5 5

48 *dim.* 4 1 2 2 3

(a) Begin the shake on the printed note. Add "concluding notes"

(b) Second Episode.

(c) Third Episode.



The musical score consists of five systems, each with a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#). The systems are numbered 53, 58, 63, 68, and 73 on the left margin.

- System 53:** Treble staff has a series of eighth-note runs with fingerings 3, 5, 2, 4, 3, 5, 4, 3, 4, 2, 4. Bass staff has a similar pattern with fingerings 3, 3, 3, 2, 3, 4. Dynamics include *cresc.* and *mf*.
- System 58:** Treble staff features a trill (tr) and a *p* dynamic. Bass staff has a trill (tr) and a *p* dynamic. Fingerings include 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.
- System 63:** Treble staff has a trill (tr) and a *p* dynamic. Bass staff has a trill (tr) and a *p* dynamic. Fingerings include 2, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.
- System 68:** Treble staff has a trill (tr) and a *p* dynamic. Bass staff has a trill (tr) and a *p* dynamic. Fingerings include 2, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.
- System 73:** Treble staff has a trill (tr) and a *p* dynamic. Bass staff has a trill (tr) and a *p* dynamic. Fingerings include 2, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

(a) Begin the shakes on the printed note.

(b) Second Subject.

(c) This ornament is in the autograph. It should be played like the preceding shakes.

78 *mf* *cresc.*

82 *f* *dim.*

87

92 *f* *dim.*

96 *p*

(a) Fourth Episode.

(b) The tie to D $\sharp$  is omitted by Altnikol.



(a)

*cresc.*

*mf*

(c)

(d)

(e)

*p*

*dim.*

*cresc.*

(a) Fifth Episode.

(b) MSS. 57 and 49 (Amalien Library) omit the tie here and in bar 115 (bass). The ties are given in the autograph.

(c) First and second Subjects combined. (See also bars 111, 125, 135).

(d) Sixth Episode.

(e) Seventh Episode.

123

127

131

135

139

*p*

*cresc.*

*dim.*

*dim.*

*(poco rall.)*

*p*

(a) Eighth Episode.

(b) Often played:-  The editor prefers:-  because it does not break the melodic line.



# Prelude XIX.

147

Edited by Orlando Morgan.

J. S. Bach.

(Allegretto pastorale.  $\text{♩} = 84$ .)

(a) Altnikol's MS. ties E. There is no tie in the autograph.

(b) Several MSS. omit this tie, but it is in the autograph.

16 *p* *cresc.* *dim.*

20 *p* *cresc.* *mf* *p* *cresc.*

24 *f* *dim.* *p*

28 *cresc.* *dim.* *p*

31 *mf* *cresc.*

(a) Altnikol:—

(b) The *appoggiatura* is in the autograph and also in Kirnberger's MS. (Nº 57, Amalien Library) It is omitted by Schwenke and Altnikol.

(c) G♭ is given in several MSS., but G♯ is in the autograph.

(d) A number of MSS. omit the ♯ to A. The ♯ was added *over* the note in the autograph — probably by a strange hand — at a later date than the rest of the copy.


(e) Kirnberger's MS. omits the tie to A given by the autograph.



# Fugue XIX.

(three voices.)

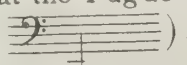
(Moderato. ♩ = 88.)

(a) Altnikol and Schwenke give:-  Kroll (Peters) follows this reading. We give the text of the autograph and Kirnberger's MS. The quaver D# is also given by Bischoff, Kroll (B.-G.) Czerny, Wouters, Mugellini and D'Albert.

(b) Several MSS., including those of Altnikol and Schwenke, give Gb in place of G#.

(a) Schwenke gives:-  Altnikol gives the same notes, but ties D#.

(b) First Episode.

(c) This is the autograph version. The low A shews that the Fugue was originally written for the harpsichord (the lowest note on Bach's clavichord was:- ).

In place of the first two semiquavers in the bar Altnikol and Schwenke give a quaver rest, thus making the Fugue available for performance on the clavichord.

(d) Second Episode.



(a) The autograph originally gave G $\flat$ . Later, however, the  $\flat$  was altered to a  $\sharp$  (cf. bar 28, 3rd beat, treble). Altnikol gives G $\flat$ . The latter note is given by Wouters and Mugellini. The following editions give G $\sharp$ :- Kroll (B-G and Peters), Bischoff, D'Albert and Czerny.

(b) Third Episode.

(c) Fourth Episode.

(d) The  $\sharp$  to D is in the autograph. Wouters and Mugellini give D $\flat$ —Altnikol's version.

(e) The mordent is in the autograph. Some players interpret it as a shake, others as a mordent.

The shake should be played thus:-

## Prelude XX.

J. S. Bach.

Edited by Orlando Morgan.

(Andante con moto. ♩ = 56)

*p con espressione*

(a)

*p*

*cresc.*

*dim.*

*p*

*cresc.*

The two themes of this Prelude are written in Double Counterpoint at the octave and- in the second part- in inverse movement, also in Double Counterpoint.

(a) It is interesting to compare this chromatic theme with Fugue 6, Book II (2nd. part of the Subject), bars 3 and 4, 11 and 12, 17 and 18, where entirely different counterpoint is used against the same theme.



11 *dim.* *cresc.*

13 *dim.* *cresc.*

15 *f* (a) (b)

17 *p* *cresc.*

19 *p*

21

(a) This ornament- played as a shake beginning on the lower auxiliary note- is in the autograph. It is usually printed *tr.*

(b) E is given as a demisemiquaver by Kroll (Bach-Gesellschaft and Peters), D'Albert and Czerny. It is in Altnikol's MS. The autograph gives a quaver.

(E.A. 35538)

23

25

27

29

31

(a)

(b)

(c)

(d)

(e)

*p*

*cresc.*

*dim.*

*p*

*f*

*dim.*

(a) Altnikoi (MS. I) gives  $A\flat$  in the treble with  $F\sharp$  in the bass. This version has been followed by Kroll (B-G. and Peters), Mugellini, Wouters and D'Albert. MS. II of Altnikoi, and Schwenke's MS. also, gives the whole bar thus:-

(b) Several MSS. give  $F\sharp$ . The autograph gives  $F\sharp$ .

(c) Schwenke and Altnikoi give  $E\flat$  and  $D\sharp$  in place of  $E\sharp$  and  $D\sharp$ . This reading has been followed by Kroll (Peters), Mugellini, Wouters and Czerny. We give the autograph text.

(d) Kroll (B-G. and Peters), Wouters and D'Albert give an inverted mordent over E, but it is not in the autograph. The Bach-Gesellschaft has overlooked this.

(e) The inverted mordent is in the autograph. Kroll (B-G. and Peters) and D'Albert omit it.  
(E. A. 35533)



# Fugue XX.

(three voices.)

(Maestoso.  $\text{♩} = 63$ )

The score is divided into four systems, each with a measure number in the left margin (1, 5, 8, 10). The first system (measures 1-4) begins with a forte (*f*) dynamic. The second system (measures 5-8) includes a mezzo-forte (*mf*) dynamic and a trill in measure 7. The third system (measures 9-12) features a crescendo (*cresc.*) and a trill in measure 11. The piece concludes with a final trill in measure 12.

The Subject ends on the first quaver in bar 3.

The groups of quavers in bars 2, 3, 4, 5 are usually printed with staccato dashes (▼▼) over them. There is not the slightest proof that they are by Bach, as has been stated. They are not in the autograph, and the manuscript copies are not in agreement. Some of them omit the signs altogether, whilst others that I have examined differ in the number of notes that are marked staccato.

(a) Begin the shake on the upper note at each repetition of this figure.

(b) Altnikol gives the middle part thus:-

(c) First Episode.

(d) Second Episode.

13

15

17

19

21

*f*

*cresc.*

*tr*

*ff*

*tr*

(a) Third Episode.

(b) Schwenke and Altnikol give these two groups an octave higher. Kroll gives the same reading in Peters edition. We give the autograph text.

(c) Several MSS., including those of Schwenke and Altnikol, give E in place of the B given by the autograph.

(d) Fourth Episode.

(e) The two MSS. in the Amalien Library give C#. We give the autograph version.



23 *mf*

24 *cresc.*

25 *ff*

26

27 *tr* *largamente* *ff*

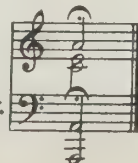
(a) Fifth Episode.

(b) Kroll (Peters) gives C#. It is given in the MSS. of Schwenke and Altnikol. The autograph gives Cb

(c) The ornament in brackets is not given in the autograph, but it is always played (most of the MSS. I have examined give a trill- written  $\text{w}$  or  $\text{w}$ ). It should be played as a shake beginning on the lower auxiliary note.

(d) The C# is given in the autograph and a number of MSS., and the chord is in three parts only. The printed editions, Czerny's excepted, end with a minor triad, thus:-

When the major chord is played it is generally thickened to five parts, as in the minor ending:





## Prelude XXI.

Edited by Orlando Morgan.

J. S. Bach.

(Allegretto. ♩. = 100.)

The musical score for Prelude XXI by J.S. Bach is presented in four systems. The first system (measures 1-4) begins with a piano (p) dynamic. The second system (measures 5-8) includes a crescendo (cresc.) and a decrescendo (dim.) marking. The third system (measures 9-12) includes a mezzo-forte (mf) and piano (p) marking. The fourth system (measures 13-16) includes a crescendo (cresc.) marking. The score features various ornaments, including mordents and trills, and is annotated with fingerings and articulation marks.

(a) The MSS. of Schwenke and Altnikol give the following ornament over Eb: . Wouters gives . There is no ornament to Eb in the autograph.

(b) This is the autograph text. The ornament should be played as a shake, beginning on the printed note.

The printed editions usually give:  Several MSS. give  over the quaver Bb.

The Bach-Gesellschaft and D'Albert editions give the latter reading. In Czerny's edition both the ornament and the notation agree with the autograph.



18

21

24

27

30

*f*

*dim.*

*p* *cresc.*

*cresc.*

*f*

(a)

(b)

(c)

(d)

(a) Czerny gives E $\flat$ . The autograph gives E $\flat$ .

(b) MSS. 57 and 49 (Amalien Library) omit the  $\flat$  to E.

(c) The inverted mordent is in the autograph. It is generally played as a shake with "concluding notes." The ornament appears in various MSS. as follows:— *tr.*, .

(d) The mordent over A $\flat$  is in the autograph and a number of MSS. Most of the printed editions omit it.

33 *p* *cresc.* (a)

36 (b) *p*

40 *cresc.*

43

46 *f* (c) (d) *dim.*

autograph:

autograph:

(a) This is the text of the autograph and the important MS. P.416 (States Library, Berlin). Altnikol gives the following: Altnikol's reading is given by Kroll (Peters), Bischoff, Mugellini and Wouters. The autograph version is given by the B-G., D'Albert and Czerny. Bischoff gives it as an alternative reading.

(b) In the editor's opinion the A of the autograph is a slip of the pen. Obviously, the figure is intended to agree with the analogous passage in bar 34. Altnikol's MS. gives C, and this note is generally regarded as correct. It is given by Kroll (Peters), Bischoff, Czerny, Wouters, Mugellini and others. In the B-G. edition Kroll gives A.

(c) The autograph D in place of F is clearly an oversight. F is always played.

(d) A number of MSS. give: Czerny and Mugellini give this reading. We give the text of the autograph. (E. A. 35534)



49 *p*

52 *p*

54 *mf*

56 *p*

59 *cresc.* (c) *dim.*

(a) Mugellini and Wouters give  $A\sharp$  (Altnikol, MS. I). The autograph gives  $A\flat$ , and this is the note usually played.

(b) The tie to  $B\flat$  is omitted by MSS. 57 and 49 (Amalien Library).

(c) The  $\sharp$  to E is in the autograph. Altnikol gives  $E\flat$ .

(E.A.35534)

62

65

67

70

72

(a) The flats to G and D are in the autograph. Altnikol's MSS. omit them. Kroll gives them in the B-G. edition but omits them in Peters edition. The majority of the printed editions give the autograph version.

(b) Altnikol gives:-

(c) The B $\flat$  is in the autograph. This decides a doubtful note. The MSS. of Altnikol and Schwenke give B $\sharp$ . In the B-G. edition Kroll gives B $\flat$  in the text and B $\sharp$  as an alternative, but in Peters edition he reverses this. Bischoff gives B $\flat$  in the margin and B $\sharp$  in the text. The majority of the printed editions give B $\flat$ .

(d) The autograph gives A in place of G- a mistake that was copied by Altnikol. G is always played.

(e) Several MSS. I have seen give E $\flat$ , but it is never played.





## Fugue XXI.

(three voices.)

(Allegretto. ♩ = 112.)

The musical score is written for three voices (Soprano, Alto, and Bass) in 3/4 time, B-flat major. It begins with a tempo marking of 'Allegretto' and a quarter note equal to 112 beats. The score is divided into four systems. The first system starts with a piano (p) dynamic. The second system continues the development. The third system includes a mezzo-forte (mf) dynamic. The fourth system concludes the piece. Various musical notations such as slurs, ties, and fingerings are present throughout the score.

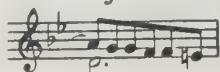
All the Episodes are derived from the Subject.

The short slurs in bars 3 and 4 are in the autograph.

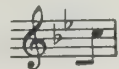
- (a) The crotchets in the Alto are given by the autograph and a number of MSS., including Kirnberger's. Altnikol's MS. gives the following:-



- (b) We give the text of the autograph and several MSS. This reading is given by Kroll (B-G.), Wouters, D'Albert and Czerny. The following version, by Altnikol, is given by Kroll (Peters), Bischoff and Mugellini:-



- (c) This F is in the autograph and a number of MSS. It is also given by Kroll (B-G. and Peters), D'Albert and Mugellini. Altnikol gives:-



- (d) Schwenke and Altnikol give a mordent over A. Czerny gives *tr*. There is no ornament to A in the autograph.



29 *p* *cresc.*

35 *f*

42 *dim.* *p*

48 *cresc.* *p*

55 *cresc.* *dim.*

(a)

(b)

(c)

(d)

(a) This bar and the two following bars are written in Triple Counterpoint — the two counterpoints accompanying the Subject being derived from bar 6 (alto). In bars 41-43 the two upper parts of bars 33-35 are inverted in Double Counterpoint in the 12th, and the lower and middle parts in Double Counterpoint in the 10th.

(b) The low  $E\flat$  is in the autograph. Altnikol gives a quaver rest in place of it.

(c) MSS. 57 and 49 (Amalien Library) give the middle part thus:—



(d) The bass and treble of bars 33-34 are here inverted in Double Counterpoint in the 12th.

61

67

74

81

87

*p*

*f*

*p*

*dim.*

*cresc.*

*rall.*

*p*

(a) B $\flat$  is given in place of C by D'Albert and Czerny. Kroll (B-G.) gives B $\flat$  in the text with C as an alternative. In the Peters edition he gives C in the text. The latter note is given in Altnikol's MS., and this reading has been followed in many printed editions, including Bischoff's. After a close study of the autograph I am convinced that it originally gave B $\flat$ , but the head of the note was afterwards enlarged to C.

(b) Bars 88-90 are often given as follows:—

The latter is the reading of the MSS. of Schwenke and Altnikol.

We give the text of the autograph.



# Prelude XXII.

167

Edited by Orlando Morgan.

J.S. Bach.

(Moderato.  $\text{♩} = 60$ .)

(a) Czerny ties this B $\flat$  to the following note. There is no tie in the autograph.

(b) Altnikol (MS.I) gives the Alto thus:-

(c) The autograph originally gave a  $\natural$  to G, but someone has made a clumsy attempt to alter the  $\natural$  to a  $\flat$ . The MSS. of Schwenke, Altnikol and the Pölchau group give G $\natural$ , and this is the note usually played. Several MSS. give G $\flat$ . The Bach-Gesellschaft edition gives the latter note, basing its text on MS. P.416 which Kroll believed was an autograph (see Preface).

25 *p*

29 *cresc.* *mf* *dim* *p*

34 *cresc.*

39 *f*

44 *p* *cresc.* *mf*

49 *p* *cresc.*

(a) Czerny ties this E $\flat$  to the following note (*cf* bar 3).



54 *f* *p*

59 *cresc.* *mf* *dim.*

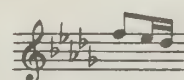
64 *p* *cresc.*

69 *pp*

74 *cresc.*

79 *f* *rit.* (a) (b)

(a) In place of the crotchet F the MSS. of Altnikol and Schwenke give:—



(b) Czerny gives Db.

## Fugue XXII.

(four voices.)

(Andante.  $\text{♩} = 63$ )

(a)

(b)

(c)

(a) Some editions give staccato dashes over the first three notes of the Subject and also over the crotchets in bar 13. The staccato signs are not in the autograph. The fact of their being in several manuscript copies is no proof that they are by Bach.

(b) Countersubject.

(c) Altnikol (MS.I) gives F in place of D $\sharp$ .

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(E. A. 35535)



20 *dim.* (a) (b) 35

24 *p* (c) *mf*

28 *cresc.* (d) 24

32 *cresc.* (e) (f) 21

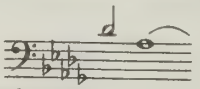
36 *dim.* (g)

(a) Episode.

(b) C $\flat$  is usually played in place of the B $\flat$  given by the autograph and a number of MSS. The C $\flat$  is given by Altnikol.

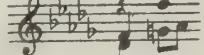
(c) Stretto (tenor and alto) at the upper 7th.

(d) A minim is sometimes given in place of the crotchet B $\flat$ . We give the text of the autograph and Kirnberger's MS.

(e) Altnikol gives the tenor thus:  Altnikol's reading is given by Kroll (Peters) and Czerny. Our text is based on the autograph, the Amalien MSS. etc. The autograph version is given by Kroll (B-G.), Bischoff, D'Albert, Wouters, Mugellini and others.

(f) Stretto (treble and bass) at the lower 9th.

(g) The treble, alto and bass are written in Triple Counterpoint. See bars 38-39.

- (a) This is the text of the autograph and Kirnberger's MS. It is generally played thus:- 
- The alto of bars 40-41 is an imitation, a 7th lower, of bars 38-39 (treble), but the autograph version breaks the imitation. In the editor's opinion it is an oversight.
- (b) Another Exposition begins here with the Subject (tenor) and Countersubject (alto) in inverse movement. This Exposition ends at bar 62.



57

60

63

66

69

*mf*

*dim.*

*cresc.*

*fz*

*dim.*

(a)

(b)

(a) Episode.

(b) Stretto (tenor and treble. Subject in inverse movement) at the upper 9th.

72

75

78

81

84

(a)

(b)

(c)

(d)

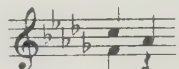
(e)

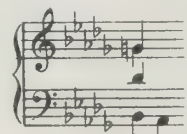
(f)

(g)

(a) Stretto (alto and bass. Subject in inverse movement) at the lower 7th.

(b) MSS. 57 and 49 (Amalien library) and Altnikol (MS. II) give  $G^b$ . The autograph gives  $G^{\sharp}$ , and this note is always played.

(c) Several MSS. give:-  We give the autograph reading.

(d) This is the text of the autograph and several MSS. Most editions contain the following version by Altnikol:- 

(e) Stretto. Subject in inverse movement in Treble and in direct movement in tenor.

(f) Episode. The alto is silent in bars 84-88.

(g) Schwenke and Altnikol give  $G^{\sharp}$  in place of  $G^b$  given by the autograph.  $G^b$  is always played.



(a)

(b)

(c)

(d)

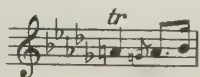
(d)

(a) Stretto, bass (Subject direct) and alto (Subject in inverse movement).

(b) Altnikol (MS. II.) gives  $A\sharp$  here and  $A\flat$  on the first beat in bar 93. We give the autograph version—the one always played.

(c) Stretto, treble and alto in 6ths (Subject direct), and tenor and bass in 3rds (Subject in inverse movement).

(d) The ornament is played thus:-



## Prelude XXIII.

J. S. Bach.

Edited by Orlando Morgan.

*(Allegro. ♩ = 112).*

*f (non legato)*

*p*

*f*

*dim.*

(a) We give the ornaments as they appear in the autograph.



12 *p* *cresc.*

15 *f* *cresc.*

17 *f* *cresc.*

19 *f* *cresc.*

21 *f* *cresc.*

\*The notes marked with an asterisk are missing from the autograph, owing to the paper being worn at the fold of the page.

(a) The low B was on the harpsichord, but it was a semitone below the compass of Bach's Clavichord—the instrument for which most of the Forty-eight were composed.

23 *f* *p*

25 *cresc.*

27 *mf*

29 *cresc.* *m.s.* *f*

31

(a) The *appoggiatura* D# is in the autograph. In place of it Altnikol gives ♯, indicating D# and E.



33 *p* *cresc.* (a)

36 *f* (*marcato*)

38 *mf*

41 *p* *cresc.* (b)

44 *f* (c)

(a) The MSS. of Schwenke and Altnikol give a quaver rest in place of the first G#. The G# is in the autograph.

(b) Kroll (Peters), Mugellini, Wouters and Czerny give an inverted mordent over E, following the MSS. of Altnikol. The ornament is not in the autograph.

(c) Wouters and Mugellini give the following variant by Schwenke and Altnikol:—

# Fugue XXIII.

(four voices.)

(Andante.  $\text{♩} = 63$ ).

*p*

*cresc.*

*mf*

*cresc.*

*f*

(a)

(b)

(c)

(d)

(e)

(f)

The Subject ends on the first note in bar 4.

(a) First Countersubject.

(b) Codetta.

(c) Codetta.

(d) Redundant entry.

(e) The tie to F $\sharp$  is in the autograph. It is omitted by Altnikol (MS.II) and Schwenke.

(f) Episode.



24

(a)

*dim.*

(b)

(c)

29

(d)

33

*un poco cresc.*

*mf*

(e)

37

(f)

*dim.*

41

*mf*

*cresc.*

(a) The tie to B is omitted by Altnikol (MS.I), and by Kroll (Bach-Gesellschaft and Peters editions) and D'Albert.

(b) Counter-Exposition.

(c) Second Countersubject. In bars 36-37 and 43-44, the Subject and the Second Countersubject are inverted in Double Counterpoint at the 12th.

(d) Episode.

(e) The notes marked with an asterisk are missing from the autograph.

(f) Episode.

15

49

53

57

61

(a)

(b)

(c)

(d)

(e)

(f)

*mp*

*p*

*cresc.*

*dim.*

(a) Codetta.

(b) Codetta.

(c) The ties, in brackets, are omitted from the autograph and a number of MSS. which I have examined, but they are invariably observed in playing.

(d) Episode.

(e) This A $\sharp$  is in the autograph and the Amalien MSS. G $\sharp$  is usually played.

(f) Episode.



65

(a)

69

73

77

(b)

81

(a) The bass is silent from here to the end of bar 74.

(b) Episode.

85 *f* 23 5 4 2 5 5 1 3 2 2 3

89 *dim.* 5 4 3 1 1 1 4 5 3 2 4 1 3 2 2

93 *f* *crescendo molto* 4 3 2 2 5 4 5 2 3 1 3 2 1 2 3 4

97 *dim.* (a) *p* 1 (b)

101 *dim.* *rall.* 4 5 2 1 5 2 45 *pp* (c)

(a) Mugellini, incorrectly, gives a minim A# in place of the four quavers.

(b) The tie to E# is in the autograph. A number of important MSS., including those in the Amalien library and the second MS. of Altnikol, omit the tie. It is also omitted by Kroll (B.-G.), D'Albert and Wouters.

(c) In several editions there is a tie to F#. As most of this bar and the chord in the last bar are missing from the autograph the editor has followed the reading of the Amalien MSS.



# Prelude XXIV.

Edited by Orlando Morgan.

J. S. Bach.

★ *Allegro* (♩ = 66).

\*The "Allegro" is in the autograph.

Altnikol gives the following notation:-

Our text is that of the autograph and every important MS., excepting that of Altnikol.

(a) The Amalien MSS. give E♭.

(b) Several MSS. give a mordent over this note and also over the second crotchet in bar 24 (treble) and bar 32 (bass). The mordents are not in the autograph.

(c) Altnikol (MS. I) gives:-

16 *mf*

19 *dim.* *mp*

22 *cresc.*

25 *p* *cresc.*

28 *mf* *p*

(a)

\*The staccato dashes in these bars, and in bars 59 and 60, are in the autograph.

(a) Altnikol (MS.I) gives:-



31

(a)

mf

34

p

37

cresc.

dim.

41

p

cresc.

45

mf

dim.

cresc.

dim.

(b)

(a) This ornament and the ornaments in bars 32, 34, 36, are omitted by Altnikol (MS.I) and Schwenke, but they are given in the autograph.

(b) Schwenke's MS. gives G#. The autograph gives Gb. Kroll (Peters edition), Wouters and Mugellini give G#. The autograph version is given by the Bach-Gesellschaft, Bischoff, D'Albert, Czerny and others.

49

52

56

60

63

*cresc.*

*f*

*cresc.*

*rall.*

*a tempo*

*p*

*cresc.*

*f*

*ff*

*f rit.*

*f*

(a) We give the autograph reading. Altnikol gives the following (we give his own notation):-

In Peters edition Kroll followed Altnikol's reading, but when he edited the Bach-Gesellschaft edition a few years later he gave the autograph version.

(b) The Poelchau MSS. give A $\flat$  in place of A $\sharp$ .



# Fugue XXIV.

(three voices.)

189

(Allegro moderato. ♩ = 56).

The Subject ends on the first note in bar 6.

\*All the shakes begin on the upper auxiliary note.

(a) The following variant, by Altnikol and Schwenke, is given by Kroll (Peters edition):—  
The B.-G. gives the autograph version, as given in our text. The majority of the printed editions also agree with the autograph.

(b) We give the autograph text. The MSS. mentioned at (a) give:—

The autograph reading is followed by Kroll (B.-G.), Bischoff, Mugellini, Wouters and others. Kroll (Peters edition) and Czerny give the version of Altnikol and Schwenke.

(c) Episode.

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(E. A. 35537)

26 (a) *f*

31 (c) *dim.* *mf*

36 (d) *dim.*

42 (e) *p*

47 (f) *cresc.*

(a) Redundant entry.

(b) Countersubject.

(c) Episode.

(d) Episode.

(e) The *appoggiatura* is given as a short hook—not a note—in the autograph. The Amalien MSS. also contain the *appoggiatura*. The following editions omit it:—Kroll (Peters and B.-G.), D'Albert and Czerny.

(f) Episode.



52

(a)

56

61

66

71

*f*

*cresc.*

*cresc.*

(b)

(a) Altnikol, Schwenke and the Poelchau MSS. sharpen this note and the first note (bass) in bar 94. The sharps are not in the autograph.

(b) Episode.

78 (a) *f*

81 *f*

86 *mf* (c) *mf*

91 *cresc.*

96 *f* *cresc. rall.* *marcato* (d) *f* (e) *f*

often played:

(a) Episode.

(b) The Poelchau MSS. give:-

(c) Episode.

(d) Altnikol (MS.I) and Schwenke give the last two bars thus:-

We give the autograph text.

(e) We give the reading of the autograph and many MSS. Czerny, following Altnikol, (MS.1) ends with a minor triad.









dp22.7.60

M  
25  
B13  
S.846  
-893  
M6  
v.2

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[Das wohltemperirte  
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